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PAGEANTRY

·MADELEINE SWEENY MILLER·

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CAST OF "THE FRUITS OF PEACE" (see page 129)
As given at Franklin Street Methodist Episcopal Church, Johnstown, Pennsylvania

Church Pageantry

By
MADELEINE SWEENY MILLER
(MRS. J. LANE MILLER)

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Introduction by
ADNA W. LEONARD
One of the Bishops of the Methodist Episcopal Church

Designed as a handbook for amateur producers of educational dramatics; and as a textbook for study classes in individual churches, at midwinter and summer Institutes and Conferences of young people.

THE METHODIST BOOK CONCERN
NEW YORK CINCINNATI

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Printed in the United States of America

TO THE AUDIENCE BY MY OWN
FIRESIDE THIS LITTLE BOOK
IS LOVINGLY DEDICATED.

MADELEINE SWEENY MILLER

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"The assurance of God comes to most of us through beauty."

—MAUDE ROYDEN in *"Beauty in Religion"*
(G. P. Putnam's Sons, publishers, New York).

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INTRODUCTION

In San Francisco, California, a number of prominent society young people gave a pageant on the eve of the launching of the campaign for the community chest. It took place in one of the leading hotels and was patronized by a large number of the most influential people of the city. The pageant was a portrayal of the misery and sufferings of the poor and unfortunate and of the deprivations they are compelled to endure. It contrasted vividly the lot of the worthy poor with that of the idle rich and well-to-do and made a most profound impression on the audience. The purpose of the pageant primarily was to encourage the audience to respond generously to the appeal for funds. It accomplished its purpose and more. The young lady who took the leading part was so impressed with the message of the play that it is said she is considering seriously giving herself to some kind of social service work.

In this incident may be found two of the fundamental elements of all worthy pageantry. The first is the character of appeal made to the audience, and the second, the effect of that appeal on the participants themselves. There are those who declare that the second element is of first importance.

Until recently the Protestant Church has been satisfied with the entertainment side of pageantry which usually found expression in programs by little children. The importance of the later periods

of life has either been ignored or neglected, so far as pageantry is concerned. Religious leaders are beginning to see the value of the dramatic in relation to the moral and spiritual development of young people and fresh study is being given to the whole question. The result is an awakening of interest in the subject of pageantry throughout the whole Church and especially among the leaders of young people's organizations.

All who are familiar with "Stunt Night" at the Epworth League Institutes are aware of the wealth of material that is revealed on such occasions, as well as the interest the impromptu entertainment excites. A criticism of the Epworth League "Stunt Night" is, that so frequently refinement is lacking and that no spiritual impression is made upon the participants or audience. This is due to no fault of the young people, but, rather, to the fact that those in charge of the Institutes have not as yet fully appreciated the possibilities of such an hour in the development of youth by the production of pageants of a high moral and historical nature. Pageants of a biblical character would be more appropriate for such occasions and would undoubtedly be welcomed by Epworth Leaguers everywhere.

The author of Church Pageantry has rendered real service to the Epworth League, and through this book has made it possible for all leaders of young people to have a real appreciation of the important subject she so intelligently and sanely discusses. Not only does this book show that the author has read widely in the subject but also that she speaks out of a successful experience in large

and influential churches, where, under her leadership and direction, Church Pageantry has been remarkably successful.

I heartily commend the book and confidently expect that it will be welcomed enthusiastically by all who are alert to the ever-pressing problems of young people.

ADNA W. LEONARD.

AUTHOR'S FOREWORD

God teaches through pageants. By them he increases the ministers of his purposes a hundredfold. They have established themselves permanently in our national life because they are recognized as messengers of religious education to groups who would not be cordial to truths presented in more formal ways.

The ensuing discussion is addressed primarily to the "*young people*" of the churches, not to children, for whom excellent books on educational dramatics and collections of simple Bible and missionary plays have already been prepared. The chapter given over to "Simpler Dramatic Forms," however, suggests types in which the young people of Epworth League age may coach their Juniors as a part of their service-activity and thus establish a much-needed contact between two adolescent age-groups.

Emphasis will be laid not so much upon the psychological significance of the dramatic impulse as manifested in the various periods of life's development, but, rather, upon the historical growth of man's tendency to express vividly his deepest religious beliefs; and upon methods of presenting these beliefs in an artistic form which will possess spiritual power. For only when they possess power to this end are pageants profitable at all. The total expense may amount to only a few dollars

and the net proceeds be nothing, or they may be a substantial sum, leaving a generous residue for benevolent purposes. The profit which will concern us is not that of money but of character-development.

It is hoped that the chapters which follow will be used as a basis for discussion in young people's mid-winter study classes in the churches, as well as at summer Institutes of the Epworth League and training conferences for Sunday-school workers and promoters of religious education. That young people are keenly interested in church pageantry is shown by the large enrollment in study classes where such a course is offered. A group of fifty or more is not uncommon at summer Institutes of the Epworth League. Of late one of the most popular features of the Institute "Stunt Night" familiar to Epworth Leaguers has been a piece of purposeful dramatic action. I have seen pageants with a real spiritual message tame a boisterous audience, which has "roared" over mock-operations and "Ku Ku Klams," into an atmosphere where a life-service appeal would not have been out of place.

The aim of this brief text is to serve as a handbook for amateurs desiring to produce dramatics in their churches; and at the same time to give them an intelligent understanding of the structure of the pageant and the significance of its coming to us down the centuries. It is the outgrowth of several years' experience which has yielded two definite convictions.

1. *It is possible to produce pageants in all churches*, whether in the model plant of an "exclusive" family

church equipped with stage, dressing-rooms and electric switch-board providing even a "dimming" rheostat and colored spot lights; or in a downtown church ministering to a vast industrial population in desperate need of seeing "the beauty of holiness"; or in a rural church at the quiet crossroads, far from the offerings of the commercial drama; or in a city church, whose next-door neighbor is an academy affording a feast of professional plays, concerts, and lectures of the highest order.

2. *Pageants are worth producing*, regardless of the expenditure of human energy and effort.

MADELEINE SWEENY MILLER.

Brooklyn, New York.

OUTLINE OF CHAPTER I

THE PRESENT POPULARITY OF PROFITABLE PAGEANTRY

With the Young People Themselves.

"East Side" Evidence.

A Universal Instinct.

The Church and Pageantry.

- With the Methodists.
- In the Methodist Colleges.
- Department of Pageants and Exhibits Committee on Conservation and Advance.
- The Epworth League.
- The Episcopal Church and Dramatic Worship Forms.
- Presbyterian Indorsement.
- In the English Churches.
- Promotional Work of the Y. W. C. A.
- The Federal Council of Churches of Christ in America.
- "Community Service."
- Summer Schools of Pageantry.
- Pastors as Authors.
- The Professional Stage.

Safeguarding Pageantry.

1. Irreverent Conduct.
2. Lack of Finish.
3. Too Frequent Use.
4. Indiscreet Selection.
5. Pagan Worship Forms.

Conclusion.

CHAPTER I

THE PRESENT POPULARITY OF PROFITABLE PAGEANTRY

With the Young People Themselves

To young folks in touch with the times, church pageantry needs no introduction or defense. It simply puts at their disposal one more tool for carrying on their great program of service, for it "instructs by entertaining"; it uses their leisure

1. To visualize world situations, both past and present.

2. To inspire people to meet the challenging opportunities of the hour.

3. To give a practical demonstration of the fine art of working together.

Healthy youth demands multiplied activities; its constant cry is, "Give us something to do." And pageantry, together with the simpler forms of educational dramatics, affords a legitimate field for their splendid energies.

Wise is the pastor who, in framing his annual program for the church, assigns certain dates to his young people for the presentation of truth by graphic means. Youth not only is entitled to such a place in the local program but expects it, and will seize upon it as a means of revealing the actual "Mable Grays" and "Earnest Whites" under guise

of fanciful impersonations which so captivate their attention as to eradicate utterly the self-conscious timidity which usually cloaks them in their elders' presence.

Yet, a certain prominent pastor's wife recently remarked: "We do not believe in pageants at our church. People should be able to follow the discussion of world problems intellectually without having them presented through emotional channels. My intelligence was offended by the missionary sketch you and I saw together last week in New York."

"Weren't you stirred at all," I asked, "when you saw that beautiful young native of Japan resist the appeals of the Shinto faith and of Buddhism and choose the cross extended to her by Christianity?"

"I don't think we need any emotional stirring," she replied and then, in the next breath, continued, "By the way, do you know that we have had to allow the young people of our church to dance in the parish house lately?"

She did not see any connection between her two remarks, yet she was stating cause and effect. Now, dancing may or may not be an undesirable form of church activity, but of a surety it is far *less profitable and attractive* than sincere dramatic work among young people, whose natural abundance of vitality cries out to be spent and will be best spent when wisely directed to some productive, pleasurable end under the eaves of the church where they are accustomed to worship.

"East-Side" Evidence

Here is an example of just what I mean. It was evening on the Bowery—spring evening, warm spring evening, with a hot breeze fanning into the overtaxed air the thousand evil odors by which New York's congested East Side is recognized. From the sidewalks swaying with loafing men, corpulent women, organ-grinders, push-cart men and ice-cream peddlers, all apparently keeping pace to the barbarous "jazz" emanating from a dimly lighted dance hall, we stepped into the radiance of the new community house of the Church of All Nations, that Centenary lighthouse which Methodism has kindled "where cross the crowded ways of life." In one room a group of young Russians were patiently following the instructions of a teacher of English. In an upper hallway some Chinese girls were playing the games of happy, protected childhood. In a social room, with its trim kitchenette adjoining, a club of women from neighboring tenements were entertaining their friends with an "eclat" which would have been unimaginable in their wretched haunts where artificial flower-making, ever-steaming washtubs and the presence of many "boarders" make the dark rooms breeding-places of disease and of sin.

But most significant of all was what was going on in the great playroom, or auditorium, of the building, for here a group of virile young fellows eighteen or twenty years old—the gambling-den and pool-room age—were rehearsing some sort of dramatic production. They had left the shadowy

throngs of the Bowery and on the roomy stage, with its perfect equipment of curtain, dressing-rooms, et cetera, were speaking their lines with an amazing earnestness. "*We must get him to-night*," one was saying, with a vehemence which plainly told us in our moment of eavesdropping that they were taking this means of crystallizing their own moral convictions and of "getting them across" to their audience of East-Side citizens whose lives are lived, somehow, in the shadow of a thousand wrongs.

A Universal Instinct

Yes, young people are naturally dramatic. In fact, there are some lands where missionaries tell us that they dare not put on pageants and plays, as, for example, North Africa, where the inborn dramatic tendencies of many Algerian girls need curbing rather than encouragement.

And who of you can deny that as a child he loved to "parade" in father's old felt hat and coat, or go "visiting the neighbors," dragging mother's long skirt behind like a trail of dusty glory? "Listen in" sometimes when your younger brothers and sisters are playing on the side porch. They fancy themselves at the seashore perhaps. The old familiar swing becomes a violently rocking ship, plunging through frightful breakers.

"See how far we have drifted!" they cry, in terror. "Look, we are close to the lighthouse!"

And up the porch railing to the "Lighthouse" they scramble, where sedatives of chocolate and crackers are administered by pigmy lifeguards.

Youth, wherever it is found, is not averse to being on display. This is at the basis of the extraordinary interest manifested by one hundred and ten thousand children and parents each year in the "Anniversary Day" procession of the Brooklyn Sunday School Union, when through the streets of "the City of Churches" the multitudes march, led by their pastors of national prominence, and inspired by the blare of many bands and the presence of mottoed banners suggestive of Crusaders' pennons of old.

Yes, man has been marching through the ages, not simply to become "the observed of all observers," but to express in festival form his deepest religious convictions; from the days when tribute to pagan Bacchus filled the highways of the ancient world, down to the present era of the Columbus "Wayfarer" and the Pilgrim Tercentenary Pageant, the Oberammergau Passion Play and "The Miracle." And religious pageantry will ever be with us until the ages end, for it is made up of the stuff of life itself, clothed with living garments of truth into whose glowing fabric have been woven designs that are the habits and skills of all mankind. Their background has always been "the people," with all their richness of custom, speech, song and grace of movement. Someone has jocularly remarked that "a full bench of the Muses presides over every good pageant," for all possible sources are tapped for the material which goes into it: folk tradition, mythology, legend, history, the Bible; and the treasure-chest of the poets, artists, and musicians of the ages. Moreover, it

is "a medium for the discovery of the latent abilities of the home folks; for fostering community spirit; for providing wholesome recreation," finds Doctor Crowther, to whom we are indebted for the stupendous "Wayfarer" pageant. "It has a distinctively moral atmosphere," he believes. "It glorifies the poetry of life, and inspires the people with the spiritual significance of national and historical events."

The Church and Pageantry

When the Protestant Reformation began to lay its restraining hand upon the extravagant diversions then popular, and the representation of secular themes caused pageantry to leave the church, where it had developed, it became largely a spectacular display, a "dumb show" or parade, designed, sometimes, to celebrate a great national victory, or the birth or marriage of a sovereign. But within recent years, it has been reclaimed and "harnessed to higher aims," enriched with spiritual content and used to float the propaganda of high ideals.

The Great War, with its emphasis upon "doing things together," gave added impetus to a revival which had already begun, and the churches, recognizing in pageantry a welcome ally, have set their seals of approval upon it.

With the Methodists.—The great "Wayfarer" production at the Centenary of Methodist Missions in Columbus in 1919 urged the movement along a pace by showing what tremendous effects were possible when available æsthetic resources were

AESTHETIC RESOURCES MAKE A SPIRITUAL APPEAL
From "The Wayfarer"

tapped to make a spiritual appeal. Of the subsequent history of this significant piece of church pageantry the author, Dr. James Crowther, said in an address to city pastors, "It has been produced in the University Stadium at Seattle, Washington, under strictly amateur and community auspices, involving the participation of eight thousand people, all in costume, and leaving $60,000 profit above expenses for community purposes from the two performances of one week each. But, far more important, it has discovered a wealth of dramatic ability, imparted a religious idealism, and created a community comradeship that is beyond the power of statistics to record. Audience and actors alike, whether Jew or Gentile, Catholic or Protestant, were, for the first time in their lives, welded into a growing, glowing, glorious unity."

At the time "The Wayfarer" was first produced in Columbus, Methodism sent to the press of the nation the following statement: "The church is beginning to learn that there is a tremendous potential force in the dramatic presentation of religious themes, and it purposes that men shall *see* as well as *hear* them." The score of excellent "Life Plays" given at the Centenary Celebration, in addition to the gigantic pageant, released a large amount of material for individual churches to produce; and the stimulus of Columbus successes worked its way down into the fibre of the denomination, until it is a backward church, indeed, that has not yet put on educational dramatic programs, particularly on those "special days" when large

groups of people are gathered together and are no longer satisfied with the medley of recitations which used to *mar* rather than *mark* the "red-letter" Rally Days, Christmas celebrations, and other festival occasions of the church. The newest type of pageant sponsored by Methodism is the Radio Pageant, which was broadcast from New York last Children's Day by a group of Sunday-school children directed by Miss Elisabeth Edland. "The Secret Whispered to Children"—for this was the title of the program—was literally "shouted from the housetops" and was meritorious by reason of its uniqueness, but will never supplant the "face-to-face" method of communicating youth's messages, with all the charm of

> "Rosy cheeks and flaxen curls,
> And sparkling eyes and teeth like pearls."

In the Methodist colleges.—We cannot forget that it was at Boston University, Methodism's New England educational center, that the American Pageant Association was founded, and that here many of our most successful dramatic directors have studied and practiced. "This center is the only college or university in the United States granting adequate research work for a Bachelor or Master of Religious Education, in Fine Arts," states Professor H. Augustine Smith in a message prepared for *Church Pageantry*. "Over fifty graduates and undergraduates are majoring here at present in the Fine Arts (music, drama, and pageantry, or architecture) for the degree of Bach-

elor or Master of Religious Education." This department of Boston University offers an alluring array of courses in the history and theory of pageantry and religious drama; its technique, composition, and production. Field work, consisting of actual dramatic activities in the churches of Greater Boston, is provided for advanced students. Here the applied-art side of pageantry is also considered, for a course in costuming, color-symbolisms, and property-mechanics is offered, in which students learn the value of block-printing, stenciling and embroidery and other handicrafts used in pageant preparation. Music is universally recognized as an indispensable factor of successful pageantry, and at "Boston," under the leadership of Doctor Smith and his associates, the value of hymns in dramatic worship and the whole field of "The Ministry of Church Music" is taught, including the organization of processionals, the training of choirs, and arrangement of programs for festival days.

Other Methodist colleges are giving their students the opportunity of dramatizing incidents in connection with their Bible study, as, for instance, Ohio Wesleyan, where Professor Rollin Walker, author of *Men Unafraid*, has had his students prepare biblical dramas based on the lives of Old Testament heroes, which have been published under the title, *Fearless Men*.

Department of Pageants and Exhibits Committee on Conservation and Advance.—But even when the æsthetic, historical, and technical aspects of church pageantry are as well treated as they are at Boston

University, there remains still another phase to be emphasized—probably the most important of all: the educational. And in Miss Helen L. Willcox Methodism has an ardent champion of the educational value of dramatics. Her official title is formidable: "Director of the Pageant Division of the Educational Department of the Committee on Conservation and Advance of the Council of Boards of Benevolence, Methodist Episcopal Church." But her work is to go up and down the land, encouraging the development of trained leaders for church dramatics. Stressing ever the educational viewpoint, she herself gives courses emphasizing the philosophical background of the dramatic method, the relation of man's dramatic personality to his moral development, and the play-instincts of his various age periods, supplementing the classroom work with a little normal and laboratory experience, in the way of directing short plays and writing biblical pageants. She has taught regular "credit courses" along this line at the University of Southern California and Dakota Wesleyan, a short course at the College of the Pacific, at the Chicago Training School, and elsewhere. At Wiley College, in Marshall, Texas, she discovered the wonderful possibilities of this method for Negro education. The enthusiasm with which the students grasped her presentation of pageantry and their insistence upon her early return to them opened up hitherto unrealized avenues of approach to this people so gifted in music, mimicry, and the other natural elements of true pageantry. At the various Wesley Foundations or student centers in connection with

Methodist churches at great State universities, too, she has encouraged the establishment of dramatic departments. She is also associate editor of the Biblical Drama Series published by The Abingdon Press (see bibliography). Epworth Leagues which have never done any serious dramatic work would do well to seek the counsel of Miss Willcox or of her assistants in Chicago (740 Rush Street). Miss Willcox sincerely believes in that sort of Church Dramatic Club which will furnish for its members "recreational self-expression which develops body, mind, and spirit." "Dramatic expression," she says, "helps human beings to grow into a more abundant life guided according to educational principles, by broadening and deepening their sympathies and developing the imagination; by giving greater poise, balance, and freedom of expression to both body and mind; and by teaching them to work together harmoniously for a common end." And her hope is, that "through the presentation of different types of dramatic programs, wholesome entertainment may be provided for the people of the churches and their communities, and messages of courage, good cheer, and inspiration be radiated."

In addition to her promotional work, Miss Willcox and her assistants maintain one of the largest collections of pageant costumes and small properties, such as Sedan chairs, draperies, et cetera, in the country. These may be rented at a nominal sum by applying to Miss Ione Easley, 740 Rush Street, Chicago, Illinois. The Boards of Sunday Schools and of Education, The Epworth League

and the Committee on Conservation and Advance are publishing excellent pageant texts from time to time, but there is great need of trained, "floating Area-Pageant-Directors," who will be available for coaching pageants and plays in churches which do not have full-time directors of recreation or of religious education on their staff. The church has real need to-day of young people who will deliberately fit themselves to become professional coaches of educational dramatics, whose services may be secured by any church.

The Epworth League.—The Epworth League is doing its share to promote profitable pageantry by publishing texts from time to time and by providing courses in educational dramatics at the summer Institutes. Where these study-groups have been organized, the large enrollment of young men as well as of girls has indicated their popularity. At Middletown, Connecticut, where the text of "Church Pageantry" was first presented by the author at the "Wesleyan Institute," the course was elected by sixty young people, many of whom had had practical experience in church dramatics and all of whom were eager to make their efforts more expressive of truth and more moving by the beauty of their appeal.

The assembling of large numbers of young people in a campus-community over a period of several days makes the preparation of pageants and plays quite feasible; rehearsals are easily managed and a wide range of talent available, so that a dramatic presentation in the open or indoors often comes naturally as the climax of an inspiring Institute

program. More and more the meaningless features of "Stunt Night" are being replaced by significant, though not necessarily solemn, dramatic episodes. (See, however, page 104.)

The Episcopal Church and Dramatic Worship Forms.—With the Episcopal Church pageantry has always been in favor because of the pageantic features of the Ritual. Excellent work was done by the Protestant Episcopal Church of America in fostering the religious drama by creating a special Commission on Church Pageantry; and the Conference of Diocesan Leaders in Pittsburgh in 1921 went so far as to recommend that each Diocese have its Religious Drama Committee. Bishop Gailor, with the Council of Missions, issued an excellent "Primer" on the production of religious worship forms and very timely bulletins were printed announcing new plays and pageants for church use. It is regrettable that a curtailment of funds necessitated the abandonment of this valuable service on the part of the Episcopal Church in the spring of 1923. The publications of their religious drama committee may be secured from the Book store at 281 Fourth Avenue, New York City.

Presbyterian Endorsement.—A Presbyterian note of approval comes from Miss Gertrude Schultz, educational secretary of the Woman's Board of Foreign Missions of this denomination. "I do feel very strongly," she says, "that the dramatic method is one we have neglected. It is based on a natural instinct. From babyhood our children love to 'play' situations and really use the dramatic

method. As a church also, in years gone by, this means was employed much more than we have used it. So I feel that we are just swinging back into our own again and that we ought to use this asset just as largely as possible. If it is true that we learn seventy-five per cent more with our eyes than with our ears, then it surely is legitimate to show the work of the church through the eye-gates."

In the English Churches.—In the English churches, the Christmastide always witnesses a large number of religious dramas, for the British people peculiarly possess "the genius of Christmas." An English correspondent wrote this note to The Christian Century (Chicago) last year:

"In London there will be once more the carol services in Westminster Abbey, the Christmas oratorio of Bach in several churches, and a growing number of nativity plays—'Everyman,' 'Eager-Heart,' and others—will be rendered in many churches. . . . Among the free churches it is now the exception not to have a service on Christmas day. I can remember a time when such a service was rare, and was regarded by many of the old school as a concession to Church of England ways. In many Sunday schools there is a strong appeal made to the children through the symbols of Christmastide, themselves older than the Christian faith. There is a growing sense within the Christian church that the season of the Nativity should not be allowed to pass without some endeavor to return to Bethlehem, where once more we may adore the Redeemer. We wish to enter into the

spirit of the words in the 'Coventry Miracle play':

" 'Forth they went and glad they were
Going they did sing:
With mirth and solace they made good cheer,
For joy of that good thing.' "

Promotional Work of the Y. W. C. A.—The National Board of the Y. W. C. A. has given friendly encouragement to pageantry and the drama, stressing especially the type which is more educational than the average play issued by secular publishers, yet not necessarily religious in content—plays emphasizing fellowship among the nations, without carrying the propaganda of any single denomination; plays that offer satisfying, profitable recreation for the liveliest of America's coming leaders. The Committee on Pageantry and Drama of the War Work Council did much to develop this means of creating right feelings and opinions. Detailed bulletins were issued, listing a wide variety of plays and pageants: historic, patriotic, religious, ritualistic and seasonal, culled from the output of leading publishers. In addition, they distributed through the Womans Press, material created especially for them. Miss Hazel MacKaye, whose family is associated with the best in American pageantry, was director of this work. But in the post-war reorganization of certain phases of Y. W. C. A. activities, this valuable service had to be curtailed, so that at present no formal encouragement of educational drama is provided for. Yet,

under the interested leadership of the editor of the technical and dramatic publications of the Womans Press, a sort of clearing-house for worth-while material is being maintained. A Council of Pageantry and the Drama, made up of people representing the recreational, industrial, student and Girl Reserve program-units of the Y. W. C. A., meets to discuss new material. An effort is being made to secure a volunteer committee to read the publications of the various Church Boards and such firms as the Century Company (which publishes in addition to books of church music, religious plays and pageants of high excellence) and so be qualified to advise interested groups about usable, effective material. In addition, The Womans Press Magazine features a page entitled, "*The Play's the Thing*," in which are reviewed the newest developments in profitable dramatics. The editor of dramatic material for the National Board of the Y. W. C. A. believes that the graphic way of presenting truth to young people has come to stay, as evidenced by the fact that even secular publishers who have hitherto been interested only in comedies and farces are now putting out material which groups of Christian young people will be glad to use. A limited amount of dramatic material is being issued to-day by the Womans Press itself and can be secured from their New York City address.

The Federal Council of Churches of Christ in America.—One of the most sincere, scholarly, and constructive pieces of work for the promoting of church pageantry and dramatics is being conducted

by the Religious Drama Committee of the Federal Council of Churches of Christ in America. Their goals, as stated by Miss Elizabeth Baker, secretary of the committee, are as follows:

"The Committee on Religious Drama is a subcommittee of the Educational Committee of the Federal Council of the Churches of Christ in America. Its membership represents those denominations in the Social Service Commission which are most active in the field of religious drama. An Advisory Committee is composed of others whose interest, experience, and work lie in some specialized fields: religious education, literature, drama, music, stagecraft, and technique. The aim of the Committee is 'to evaluate religious dramatic material already created; to stimulate the creation of new material where needed; to set standards for production, and to encourage the use of the dramatic method in religious education through denominational, interdenominational, and community-wide activities.'

"Toward this end, the Committee has published a book—*Religious Dramas*, 1924—which contains the religious pageants and plays chosen from the large number available in printed form up to the present. The religious average, dramatic technique, literary quality, and educational merit has been the basis of choice, and the requirements of an average church yearly program have been kept in mind. Annotated lists of available material have been prepared.

"Plans are being worked out at present for a Summer School of Religious Drama. Courses on

religious education, history of drama, production, costuming, lighting, music, etc., are planned."

"Community Service."—The Bureau of Educational Dramatics of "Community Service," maintained by the Playground and Recreation Association of America (315 Fourth Avenue, New York) is promoting its work by distributing lists of recommended material for Christmas, Thanksgiving, and general festive occasions, as well as charts of organization for production. (See Bibliography.)

Summer Schools of Pageantry.—The statement of the Religious Drama Committee of the Federal Council of Churches quoted above indicates the probability of a great summer school of religious drama to which the leading pageant and dramatic experts of the country will contribute their messages and their methods. Several courses in educational dramatics have already been given at the summer schools of religious education maintained by the Board of Sunday Schools of the Methodist Episcopal Church and at Epworth League Institutes; also at the Northfield, Massachusetts, Woman's Interdenominational Home Mission Conference, a class in missionary dramatics has been featured. In Chicago, in the summer of 1923, intensive study was conducted by the Religious Drama Committee of the Drama League of America.

Pastors as Authors.—A number of pastors themselves have been writing religious pageants for use in their own churches. Dr. Oliver Huckel, of Greenwich, Connecticut, for example, prepared a version of "Jephtha's Daughter" which was given

PAGEANTRY "AL FRESCO"

Scene from "Moses the Deliverer," presented at School of Religious Education, Evanston, Illinois.

with mediæval stage settings. Dr. Leroy Dakin, of the Baptist Temple, Brooklyn, wrote an elaborate pageant for the climax-feature of a "Golden Century Celebration," with Dr. H. Augustine Smith, of Boston University, as director. Dr. Philips Osgood, Mr. Frederick Eastman, the Rev. Roy L. Smith, of Minneapolis, and the Rev. W. A. Fite, of Kansas City, as well as the Rev. Irvin St. John Tucker, of Chicago, are further examples of pastors who are promoting pageantry with credit and enthusiasm.

The Professional Stage.—The professional stage itself is cooperating with the church in emphasizing spiritual truths. New York church folks were stirred during the Easter season of 1923 by Charles Rann Kennedy's modern miracle play, "The Chastening," in which he tried to set forth facts in the lives of "A Carpenter, his Wife and her Son," a "crucial experience having to do with a domestic crisis common to every home where there is a child." This worthy miracle play had but a short run in New York, with Mr. Kennedy himself playing the role of the Carpenter; his wife, Edith Wynne Matthison, the Mother; and Margaret Gage, a young pupil of the Kennedys, playing the part of the Son. Yet it is believed that this reverent portrayal of truth will be presented in many churches in the days to come, for Mr. Kennedy so planned it, that it "should be as effective when presented on a bare schoolroom stage, or on the pulpit of a small town church, as in a professional theater." It sprang from "the superb vision of an artist and his desire to communicate it as a creative force to others."

In New York, also, Christmas of 1923 was ushered in by a professional but quaintly reverent midnight performance, in Greenwich Village, of the Nativity and the Adoration Cycles of the fifteenth-century "Chester Mysteries," comprising "The Sheaphardes' Play," "The Offering of the Sheaphardes," and "The Adoration of the Magi." Although given entirely apart from any churchly influence, this revival of the greatest cycle of mediæval mystery plays in the English language brought the thrilled, expectant audience of holiday theater-goers close to the pious hearts of the simple craftsmen of the "Paynters' and Glasiers' and Mercers' Guilds." The three plays, which really follow one another as episodes of a single drama, were introduced by a stiffly pious monastical "expositor," who urged the audience to behold reverently the action taking place before one of the minor chapels of a mediæval church (where the early religious plays were first given). The grotesque concern of the shepherds en route to the manger, about the affairs of their everyday life; and the sincerity involved in their sacrificial giving to Christ and his lovely mother, guarded by the substantial Joseph—one gave his bowl from which the daily porridge was eaten, another, the cap which kept his shaggy head warm in English blasts of winter—roused the "indulged" metropolitan audience into the real atmosphere of Christmas giving. The moving power of the "Gloria in Excelsis" and "Unto Us a Child is Born" (sung to the tune of the oldest known carol) proceeding from the voices of women concealed in the shadowy

recesses of the balcony, made those who had been attracted by the mere novelty of a midnight performance sense the "full folk power" of the early religious drama. It is to be regretted that so few young people from churches really interested in æsthetic enactments of religious truth were within reach of this very satisfying and suggestive revival of the old "Chester Mysteries."

Another contribution of the professional stage to drama dealing with religious material is "The Miracle," presented in New York early in 1924. This stupendous performance seemed to mark the ultimate in daring vastness and in the construction of a gigantic pictorial design, but being, like all real pageants, made up of the stuff of life itself, it spoke from the Gothic gloom of the towering cathedral built up within the theater walls a truth which touches life in our century as well as in the remote age of mediæval superstition, namely, that "The wages of sin is death." But in spite of the very obvious lesson taught by the misfortunes of the seven-years' wandering of the young nun, Megildis, the wonder of the audience is centered not so much upon her spiritual redemption as upon the mechanical marvels by which it is portrayed. One cannot but feel, as he contemplates the beauty of the ceremonies enacted by celebrants in dazzling apparel before the huge altar ablaze with myriad lights, and hears the deep-toned cloister chimes and the far-away chants of unseen choirs in an atmosphere heavy with incense, that the secular stage has commercialized the most beautiful æsthetic elements of worship, which are, alas!

ignored by too many evangelical churches which have reacted so abruptly against the sensuous appeal of the Catholic rites that they ignore utterly what Maude Royden in her recent volume, *Beauty in Religion* (published by G. P. Putnam's Sons, New York), emphasizes: "the assurance of God comes to most of us through beauty."

Safeguarding Pageantry

But there are certain dangers against which the friends of pageantry must safeguard this valuable method of worship and of teaching. I mention but a few.

1. *Irreverent Conduct.*—Irreverent conduct on the part of the cast should be avoided. If given in the church on Sunday or at any service of worship, the participants must remember that they are offering a substitute for the sermon of the minister. They should maintain and convey to their audience that feeling of reverence so well described by a New England woman recently when she said, on her way to one of those community peageants which are usually so beautifully given in the villages of that section, "I feel just as if I were going to meeting."

2. *Lack of Finish.*—Lack of finish, due to too hasty preparation, results in crudity and almost caricature of church "immortals" and of life in mission lands. In this connection, Miss Elizabeth Schultz remarks: "We are so apt to do slovenly, careless work in our churches. We need to learn from the stage itself the great attention

given to the slightest detail. We want to be accurate and truthful. This is only fair to the people of other countries whom we try to represent." This does not mean, however, that months of preparation are necessary for the effective performance of a religious pageant or drama. I have known groups of young people to offer very pleasing plays, providing a whole evening's profitable entertainment and involving a cast of sixty persons, with little more than two weeks of intensive work. "An International Institute," a pageant for the Epworth League, was presented at "Wesleyan Institute" and at Hanson Place Methodist Episcopal Church, Brooklyn, after only two rehearsals. Greater freshness and spontaneity result when the cast has not been "overtrained." It is the careful organization of committees which makes it possible to speed up rehearsals, to maintain a high degree of interest among the cast and offer an acceptable performance. (See Chapters IV and V, on "Organizing for a Pageant.") Charles Rann Kennedy, whose professional dramatic work is always characterized by the loftiest art-idealism, offers the following suggestions to those of us who are interested in church pageantry:

"It must avoid all suggestion of tawdriness.

"It must keep free from sentimentality.

"It must not be allowed to degenerate into popular *art revivalism.*

"The religious dramas and pageants which have fallen short of distinction, have, I believe, commonly done so because church workers undertook larger productions than they could manage." (From

statement in "The Century Church Bulletin," The Century Company, New York.)

3. *Too Frequent Use.*—Too frequent use of the dramatic method will blunt its effectiveness. An organization of young people intending to offer certain dramatic productions during the year should make out a schedule at the beginning of the season, planning the dates when they will present them and taking care to employ variety in their selection. In the case of Epworth Leagues, or similar groups of young folks, one pageant or dramatic festival for each department—spiritual work, social service, etc.—might be given during the year. (For detailed discussion of this plan, see Chapter IV.)

4. *Indiscreet Selection.*—Indiscreet selection of a first cast in a church new to dramatics may bring the whole method into disfavor. Local situations sometimes lead to embarrassments. In a certain church, unaccustomed to the dramatic method of teaching, the principal role in a missionary sketch was played by a woman of nearly seventy, who possessed marked ability for this sort of thing and volunteered for the part. The chairman found it impossible to reject her offer and while the role was effectively played, yet the heroine's conservative contemporaries were so startled that they forthwith condemned all educational dramatics as exceedingly inappropriate, which they would probably not have done at all if the cast had been composed of young people. While the ideal pageant embraces "the seven ages" of the church-community—babies, boys, girls, youths, maidens, mothers, fathers—

yet care should be taken not to "queer" a whole performance by giving too conspicuous a part to persons so mature as to render a scene grotesque.

5. *Pagan Worship-Forms.*—The reenactment of pagan worship-forms offers perhaps the greatest chance for criticism, for often their spiritual beauties are emphasized in such a way as to send the audience home without feeling the inefficiency of this manner of worship, as compared with the devotional attitude of soul which flows from the complete revelation of Christ. This is inexcusable, pagan, and a just cause for condemnation of church pageantry. When a minister of Jesus kneels before the sacred altar bearing the crucifix of his sacrifice for us and chants a mystic prayer to "Tirawa Atius"—"Heaven our Father"—and asks his congregation to join in repeating,

> "O the beautiful endless trail
> Bound for beauty,
> Sa-a Narai,"

the whole ceremony, intended to be educative, becomes revolting to the "orthodox" worshiper and positively dangerous to the casual visitor who, not being affiliated with any church, strolls in from Broadway or Michigan Boulevard because attracted by the announcement of the program and, being addicted to religious fads, enthuses over the beauty of the Indian faith and says: "This is good enough for me. It is artistic and fresh."

Conclusion

Pageantry, then, is no longer a waif knocking

at the door of religious educational methods, asking to be taken in. Like "Little Orphant Annie," it has "come to our house to stay." Not, however, to "wash the cups and saucers up and brush the crumbs away," but to gather the young people together of an evening in the recreation room of the church, even as "Orphant Annie" gathered the children of the Hoosier home around the kitchen fire, and inspire them, not with witch-tales of "Gobble-uns" but with episodes of heroic service.

Questions for Discussion

1. Make a list of all the reasons you can think of, for the eagerness of normal young people to engage in dramatic projects.

2. Recall some of the earliest "make believe" experiences of your own life and analyze some of your motives and emotions incident to them.

3. How does the attitude of the church to-day towards dramatic forms of worship and of education differ from its position during and immediately after the Protestant Reformation?

4. What are some of the perils of pageantry in churches, as exemplified in productions you have actually seen? How would you have avoided these sources of irritation?

OUTLINE OF CHAPTER II

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- The Idealistic Type of English Pageant.
- The Processional Type in England.

AMERICAN TYPES OF PAGEANT.

- The Outdoor Procession.
- Stationary Performances.
  - A. Indoor.
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THE STRUCTURE OF THE PAGEANT.

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- Integral Parts of a Pageant.
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- Symbolism.
- Music.
- Humor.
- Beauty.

CHAPTER II

WHAT IS A PAGEANT?

THE word "pageant" has been used so loosely that we shall pause at this point to look into its meaning before taking a bird's-eye view of the part it has played in the story of mankind. Popularly, it is applied to all sorts of spectacle, from the stupendous Pilgrim Tercentenary at Plymouth in 1920 and the epochal "Wayfarer" at Columbus in 1919, to New York's seasonal Fashion Shows, silk merchants' displays, Labor Day Parades and London's Lord Mayor's Day or wedding demonstrations for the Duke of York. When people do not know just what to call a dramatic performance they label it a "pageant." Tactful churchmen have attached its name to all types of dramatic worship-forms which they know will "get by" the conservatives if they give them this approved name.

ORIGIN OF THE WORD

It is interesting to go back to some of the origins suggested by scholars for the term "pageant." One reminds us that it was first applied to the *vehicle* or conveyance on which the spectacle was borne and afterward to the exhibition itself. The crude platforms on wheels which were hauled from village to village for the performance of early English miracle plays and other dramas springing from the hearts of the people were called "pageants,"

so that when a child would run through the central street of Coventry, for example, shouting, "Here comes the *pageant!*" or when a giant figure representing the popular Gog or Magog would clear the streets by brandishing his club, crying, "Way for the pageant!" they would refer not to the opening of the performance, but to the arrival of the *platform-car* which was the ancestor of our modern "float." Some of the "pageants" were constructed with three stories, the lower one providing a visible "Hell" to which the vices and vanities were plainly banished within sight of the captivated audience, the middle one being reserved for the enactment of earthly scenes, and the top one for the figure of God surrounded by his angels. At times the actors made bold to step from their cars and continue their action in the street itself. As the town of Coventry, a chief center for early English miracle plays, is neighbor to Stratford, it is probable that the youthful Shakespeare witnessed there some of the vivid portrayals of the Destruction of Jerusalem or other biblical plays prepared by guilds of stout tanners, ironmongers, plasterers, armorers, and other tradesmen of his day. Perhaps it was some such boyhood impression that suggested to him the humorous folk-scene in "Midsummer Night's Dream," where Snug, the Joiner, Bottom, the Weaver, and Starveling, the Tailor, arrange their dramatization of the old classic story of Pyramus and Thisbe. There is a probability that he witnessed the Earl of Leicester's Kenilworth pageant in honor of Queen Elizabeth, described minutely in Scott's novel, *Kenilworth.*

Another etymologist connects the word with "pango," emphasizing the fact that a pageant is something "compacted together." Another traces the fourteenth-century word "pagyn" back to the Latin "pagina," from which came "pages," that is, the pages of a book of a play. The archeologist Tooke says that the origin is in "pacceand," the present participle of the Anglo-Saxon, "paccean," meaning, to "draw by false appearances or imitation." Someone else has humorously hinted that it is derived from "pagyn geant," or pagan giant, a figure common to many old spectacles and dear to the hearts of the people.

Whatever the value of this medley of opinions, they all play their part in directing us to the real meaning of the term, which in early years, we may say, was applied to a peripatetic or moving show or procession of floats and people, either in celebration of a great religious feast, as a tribute to a visiting sovereign, or in recognition of a national victory, as of Edward I at Falmouth, when the fishmongers prepared the first fully developed English pageant on record. Dialogue and dramatic action were used only "to supplement or explain the living pictures" on the floats, not for their own inherent beauty, as in the Shakespearean drama, which gives almost as much pleasure when read in one's armchair as when enacted with consummate skill by a John Barrymore or a Walter Hampden or any other actor-student of the Master of Avon.

English Types of Pageant

In framing a definition of the pageant as we know

it to-day, we must recognize that American and English ideas are quite distinct.

The Parkerian Pageant.—Louis Parker, recognized as "the father of modern English pageantry and grand pageant-master to the British people," minimizes the processional feature and emphasizes the dramatic. Parker produces his best when called upon to create and "put on" a spectacle on the site of some great historic event or in a town whose annals are rich in concrete, vivid episodes of the past. What could he not produce for us at Valley Forge, at Gettysburg or in the gleaming memorial amphitheatre at Arlington, Virginia! His custom is to omit the parade feature which characterized the mediæval pageant, and emphasize the power of the spoken line. "But you can't hear average voices in the open," someone remarks. "Then, limit the size of the audience to a group who can hear," he replies. Retaining only the final march, he makes of his performance a chronicle play, in which "the town is the hero and the unifying element is the place itself, and the plot, the development of the community." Perhaps it is the ruin of some ancient abbey—a Melrose or a Dryburgh or a York; or a mediæval castle—some lofty Sterling, —that gives romantic setting to the majestic figures of church and state who carry the episodes from one age to the next.

Such a pageant may be on an elaborate scale, as, for example, the Harrow Pageant of 1923, involving thirty-six hundred performers, whose comings and goings were directed through the megaphone of a throat-aching director. The

British Weekly gives us the following graphic description of this excellent celebration along Parkerian lines, commenting on the whole enterprise, designed to spread out in living spectacle Harrow's rich history, as well as to secure funds for local charities. Great throngs assembled in the charming lanes and roadways near the famous school. It must have been just such a scene as took place before the rose-colored walls of entrancing Kenilworth when the Earl of Leicester produced his masterful pageant for Queen Elizabeth. Strange paradoxes were evident: knights of old, arrayed in full panoply of armed chivalry, were seen brandishing ancient battleaxes in one hand while they guided their bicycle with the other. Modern motor cars were filled with proud ladies in the quaint garments of Tudor and Plantagenet days. King Charles was rushing about, still evading his pursuers, and jolly King Harry was laughing uproariously as of old. The Archbishop of Canterbury, emerging from a "tube train" in his rich ecclesiastical garments and Cardinal Wolsey in his crimson velvet attire fascinated the rapt on-lookers. Through the episodes moved the various social types who have played a part in Harrow's long history: peasants and noblemen, abbots and nuns, monarchs and their consorts—a colossal cast costumed at no small cost of creative effort. Some of the foremost English authors of the day collaborated in planning the episodes and the crowning touch was given when Prince Henry formally opened the pageant in the presence of many Harrow alumni, adoring and admiring still their ancient school.

A good example of a community historical pageant along simpler lines is found in the unique Corby Pole Fair, held every twenty years to commemorate that incident in Queen Elizabeth's life when the sovereign Lady became lost in a dense English fog, was found and entertained to her heart's warmth and body's comfort by the good people of little Corby. Out of gratitude for their hospitality, the Queen granted them a charter, guaranteeing exemption from certain taxes. The daughter of that Corby rector who arranged and played the principal role in the most recent "reenactment" (for in small English villages, the clergy frequently have charge of such celebrations) described to me the day's program: "At four A. M. my father went to all the gates of the town and read aloud the original charter. During the day, youths ran through the streets compelling men to ride on poles and women to ride in chairs; many were put in 'stocks' and released only on payment of a coin bearing a stamp of Queen Elizabeth's head. In the rectory garden were tables displaying curios guarded from Elizabeth's day, reminders of the great achievements of her age in the realm of drama, religious thought, and in the field of exploration. Even the vegetables introduced in her reign were there. Then, out in the roomier tennis grounds, the historic English May Pole dances were given, delighting the audience of townspeople; and on a platform, 'Queen Elizabeth Lost in the Fog' was reenacted by young people in costumes of their own making."

American magazines and newspaper supplements

are replete with photographs of accurately prepared English historical pageants which may profitably be filed by American amateurs and preserved for costume designs, as well as for the inspiration that comes from seeing a Lady Astor, richly robed as Queen Elizabeth, marching with full panoply of attendants to the Oxford pageant; or a modern Lord Nelson striding through the streets of Old Plymouth on his way to the epochal battle of Trafalgar; France too has her Versailles pageants, and Venice her water-pageants which float dreamily past the ancient palaces along the Grand Canal. But lack of space limits our illustrations of contemporary pageantry to England and the United States.

The Idealistic Type of English Pageant.—Not all modern English pageants are reenactments of past incidents. Some thrust us far into the future, casting us prophetically ahead, instead of carrying us reminiscently into the historic past. As someone has well said, "They strive to make us worthy of our yesterdays by enriching their promises for the future." Such an idealistic one was presented in Hyde Park, London, on a recent League of Nations Day, by the young people of the Guild of the Citizens of To-Morrow, assisted by the Order of the Round Table and the Golden Chain. Down the grassy vastness of the pageant arena advanced the youthful Round Table members representing those seeking the Ideal of the Future. Then four knights bore in King Arthur, typifying the Ideal, fast asleep on a bier. Groups in costumes of the nations demonstrated the characteristics of

their lands by symbolic rites and dances, after which the Idealists, seeing the need of unity among them, appealed to the sleeping Arthur to awake and help. The King responded and dispatched the Spirit of Love to the Nations, who, after refusing to heed Love's attendants—Thought, Speech and Action—finally yielded when the Children of the Nations "wove the Golden Chain of Love which shall lead us all to the consummation of the ideal of the future."

The Processional Type in England.—Nor does Great Britain, with her innate love of "royal progresses" and spectacular demonstrations, allow the "parade" type of pageant to become extinct. She finds it convenient to recognize the presence of distinguished foreign guests by street pageants, like the one given in Edinburgh at the International Rotary Convention, when delegates from many nations were thrilled as they saw float after float, bearing representations of their nation's symbolic figure, ride in dignity down Princes Street with the Castle's sunken gardens and the rocky mass of the towering fortress itself, as their background.

A notable revival of mediæval processional pageantry took place in Westminster Abbey on November 28, 1923, when the "Most Noble Order of Crusaders," which began only two or three years ago but now numbers thousands, held a "commemoration service." Its purpose seems to be to revive in our matter-of-fact world of material triumphs, the noble spiritual ideals of the age of chivalry. Not a King Arthur or a Richard Coeur de Lion but the Unknown Warrior, is the honorary

head of these modern knights who filed down the aisles of the Abbey so richly crowded with memorials to God's noblemen of the ages, wearing the picturesque symbolic garments of yeomen, freemen and squires and carrying an elaborate array of meaningful emblems: seneschals' lamps, banners, flags, keys, swords, et cetera. By-gone centuries seemed to march hand in hand with contemporary life as the Abbey Choir chanted a Psalm which rang down the nave and through the chapels, its inspiring challenge, "Let God arise, and let his enemies be scattered."

The Air Pageant too has made its appearance in English life, for a journal recently described an "R. A. F. pageant at Hendon, witnessed by the King and Queen and nearly one hundred thousand people." This very successful type of pageant was simply a "parade past the King of various types of air-craft, from the little three and one-half horse power 'Wren' to the thousand horse-power bomber."

American Types of Pageant

In America the word "pageant" embraces the following varieties:

The Out-door Procession.—This is made up of marching people; of floats carrying symbolic or historic tableau-groups; brass bands; and flying banners. Sometimes the floats are elaborately illuminated by means of electric trolley-poles, which run along a charged wire and carry electric current for countless bulbs. These devices, however, are used principally by commercial groups rather

than in such educational spectacles as the annual demonstration of the Brooklyn Sunday School Union, when more than one hundred thousand children and adults of all Protestant bodies unite in a march, carrying banners with inscriptions, "God is Love," "The Church Victorious," and others suggestive of the days of the Crusaders. This pageant is a city-wide affair, the marchers forming various divisions walking along different routes. The use of floats displaying biblical pantomimes is encouraged and much ingenuity is displayed in the portrayal of "Moses in the Bulrushes," "Solomon in all His Glory," "God's Garden," et cetera. The native inventiveness of the Negro Sunday schools is evidenced by the amazing originality of their floats. Young people in communities where such vast demonstrations are customary have a great opportunity of presenting religious truth by means of really eloquent floats. More attention may profitably be given to this *vehicle* of religious propaganda, which is too often prepared at the last moment by despairing committees, instead of being worked out early along creative lines, by reference to the great paintings and sculptured portrayals which enrich our religious heritage.

Stationary Performances.—"Stationary" performances given in one place are used to develop some great central truth or proposition by means of a series of episodes each involving perhaps a separate group of people.

A. Indoor. These may be *indoors*, in which case the limited space of presentation restricts the audience to a group who come because of their

interest in the performers or in the theme, which may be World Peace, Religious Education, Good Citizenship, World Friendship, or the like. This sort of pageant is not "popular" in the sense of speaking to an entire community by a cross-section of its life. Into this class comes most of the Church Pageantry as we know it in America to-day, and which might more accurately be termed "religious festival with pageantic features." Of this type we have many good examples, such as "America's Unfinished Battles," by Mr. Fred Eastman.

Some interesting developments are taking place in the United States to-day along the line of community drama which springs from the "heart-history" of places and gives promise of genuine American folk-lore in the future. In Wisconsin, for example, Professor Gordon, head of the Department of Pageantry of the University of Wisconsin, is developing community drama centers where real folk plays are being created. Again, the problems arising from isolated life in the Southern Highlands are finding expression in such dramatic utterances as the Carolina "Sun-Up," which interested keenly the students of folk literature during its long run in New York.

B. In the Open. Stationary performances may also be given *in the open*, following the lines of Parker's community drama. Perhaps the pageant-arena is the site of some historic incident associated with New England Pilgrims or Western Pioneers. Into this class fall all those which are so frequently and so beautifully given in Massachusetts and her neighbor-States, on the anniversaries of victories

or of the founding of towns and villages. A notable pageant of this kind was the Portsmouth, New Hampshire, one of 1923, when a reenactment of the Kearsarge-Alabama naval battle was planned, off the mainland. Probably the most elaborate historical pageant in the open which New England has ever had, is "The Pilgrim Spirit," written and directed by Professor George P. Baker, of Harvard University, in connection with the Plymouth Tercentenary Celebration. This vast performance called into play a cast of thirteen hundred persons, developing four episodes comprising twenty-three scenes, musical interludes and prologues spoken by a clergyman proclaiming "The Voice from the Rock." Foremost American poets contributed original verse to the manuscript and a number of eminent musicians provided "The March of the Pilgrim Women," "The March of the Dutch Cities," et cetera. "All the players," we are told in the official program for the occasion, "were residents of Plymouth and the surrounding countryside, busy people who gave their time and effort freely and uncomplainingly for many weeks in order that Plymouth might have a celebration worthy of the occasion. Never was community spirit better exemplified—the first families and the last contributing their full share to the glory of Plymouth and to the success of the pageant." Yet, in its genuinely "popular" aspect, the pageant went even farther than the Plymouth community, for it was national in its appeal and drew its audiences from the most remote sections of the land. From East and West they came, from North and South, be-

cause they prized the priceless Rock and all that it symbolizes; came to see the Pilgrims climb the same little Leyden Street where the first homes were so painfully erected; came to see them wind slowly up Burial Hill and onto the sacred spot where the "Church in the Fort" was guarded by sturdy Miles Standish; came to link themselves up in a continuity with the past, by drinking at the crystal fountain still flowing as in the days when Governor Bradford's house overshadowed the little spring now bearing the quaint inscription:

"Freely drink and slake your thirst,
Here drank the Pilgrim Fathers first."

A Final Definition

Professor Baker, whose scholarly study of the field of pageantry is worthy of note, has prophesied that when we do develop a native American form of pageantry it will blend the best features of the old Chronicle Play, based on records of past history, and the Morality Play, with its spiritual message allegorically set forth; it will point the way to a better citizenship by emphasizing inspiring incidents from our significant past.

Pageantry has a two-fold task: it must *interest* at the same time that it *instructs.* It has a peculiar genius for sugar-coating preachments, for dressing in fairy garb the moral messages which carry the ideals for the future.

Probably the best definition of what most people mean when they speak of a "pageant" is a loosely constructed piece of dramatic action, consisting of

a series of episodes and interludes, illustrating by movement, speech, and song some central truth or ideal.

The Structure of the Pageant

General Character.—A pageant is more loosely built than a drama, is more "sketchy" in its composition, although the various episodes must be selected on the basis of what they contribute to the progress of the plot, rather than for their sheer beauty of effect. Professor Baker, in his "Pilgrim Spirit," held rigidly to this principle of unity which has been lacking in so many of our modern American pageants and thereby made his spiritual message more impressive than even the æsthetic appeal of a new "Mayflower" floating in Plymouth Harbor or the progress of the Pilgrims to Burial Hill.

Being freer in its composition, the pageant loves to spread itself through vast stretches of history, regardless of the classical unities of time, place, and character. In fact, the more widely separated are the scenes which make it up, the more effective it becomes. Indoor performances may be marked by genuine beauty, but the pageant will always feel most at home when its arena is a gentle valley, like the Connecticut at quiet Northfield where I am writing, with rolling hills and ordered pines for "wings"; with real rivers winding through its background-vista and enchanting "drops" of floating clouds. Never shall I forget the thrill which came one afternoon last August, when, motoring leisurely through a quaint rural section of Vermont, we came suddenly upon a natural little amphitheater where

an ambitious pageant had evidently been given but a few days before. There were the bleachers, facing a miniature living stream and a forested hillside beyond the level space set off for the action by clumps of pine transported from the hills and cleverly arranged for background and entrance-wings. The wooden dais was still at the center of the stage; and dressing rooms, with properties inside the rude wooden walls whose cracks revealed mysterious trumpets and trappings, were locked, while waiting for the pageant master to return to put them in order. We were curious to know what had been the theme of the pageant in this perfectly charming setting, in a spot quite remote from any city, when we suddenly came upon a crumpled program and read, "The Pageant of Concord, Vermont: A pageant of Education, written for the centennial celebration of the founding of the first Normal School in America." For there in those rustic uplands had been traced the evolution of education from pre-Christian days, down to the Reformation, the age of Froebel, of John Cotton's "Milk for Babies" and on to the modern efforts for education through self-expression. How great was our disappointment, to have missed by so short a time such a delightful pageant in the open!

In contrast to the drama, the pageant cares more about vastness of effect than fineness of detail. The drama wears velvets and brocades which satisfy inspection by front-row spectators, but the pageant may clothe itself, if necessary, in muslin and cheese-cloth and be quite as effective to the eyes of its more remote audience. It may not be so high a form

of art as the play; its life-time is sure to be shorter, because it is addressed, generally, to a specific occasion; but it is more spontaneous, lies closer to the warm pulsing heart of the people. Its very versatility, with all its offerings of color, music, speech, movement, and rhythm, grips the attention of weary folks who long for something to lift them out of their daily problems, but tire of an intricately constructed plot and the elaborate speeches of a classic "Czar Feodor" even when skillfully presented by the Moscow Players. Its structure is more suited to the ability of amateur players than the drama proper, whose compactly organized structure calls for finished portrayals of character-development.

The Integral Parts of a Pageant.—A pageant usually begins with an "atmospheric" musical *prelude* giving the emotional key to the action; followed by the *Prologue*, in which the theme and purpose of the author are stated. This may be highly dramatic, in dignified blank verse, or it may be quite an informal prose explanation of what is to follow. Individual episodes may have their individual prologues.

Then follow the *episodes*, which may be in tableau form, with some central figure, such as the Spirit of Progress, to interpret them; or they may be miniature plays, based on detached incidents, such as the coming of Francis Asbury to the American Wilderness, or the signing of the Solemn League and Covenant by the old Scotch martyrs of Greyfriars.

Interludes may be introduced between the

episodes, to give opportunity for allegorical or fanciful portrayals of the main truth; or for those spectacular features, such as rhythmic movements and drills, which save the pageant from monotony and never fail to delight the audience. Legitimate interlude material includes folk festival customs (see Dorothy Spicer's *Four Folk Festivals*, published by the Womans Press); games of the nations; marches; musical interpretations of the central idea; and ceremonial rites, such as the action-song of Miriam and the Hebrew women described in Exodus. If the pageant is of the "curtain" type, interludes serve a practical purpose, for they may be played before the closed curtain while settings are being changed, and thus do away with the tedious delays which take the audience out of the spirit of the pageant.

An *epilogue* is necessary, to make the author's final comment and relate the truths demonstrated to the lives of the spectators.

The *recessional* march should never be omitted, for it brings into review all the characters and satisfies the eye and the spirit of the spectacle-loving audience, carrying it along with them in stately tread, to swelling music.

A return of the procession to the platform for a final *massed tableau* with outbursts of song is frequently used, to dismiss the people with a benediction of beauty and of truth.

Pantomime or Dialogue Type?—Pageants are often successfully given without the use of a single spoken line. An effective example of this was the one given at the National Headquarters of the Daugh-

ters of the American Revolution in 1922. No curtain and very few stage properties were used, but beautifully trained children moved down the aisles of the Colonial auditorium draped with the banners of the States, keeping step to eloquent music; and in "dumb action" vivified incidents from American history. By reference to the printed program and by placards and symbols carried by the children, the audience understood the action without the performers having to struggle with spoken lines. It is always easy to recruit a pageant cast if it is understood that there are no spoken parts, but simply pantomime action, with perhaps a chorus to interpret the action.

But to be acceptable, pantomime-acting must be skillfully managed, with a perfect synchronizing of movement with any incidental music or the reading of passages by unseen speakers. "The Miracle," produced in New York in 1924, is a remarkable example of what can be done with a gigantic cast in purely pantomimic action. In this performance, lasting three hours, the only words spoken were the Lord's Prayer.

In England, the long-popular "Christmas Pantomimes for children are being supplanted by Yule-Tide performances of "Treasure Island," "Peter Pan," "Twelfth Night," and such plays as "Where the Rainbow Ends."

Curtain or No-Curtain Type?—A curtain is effective when the element of surprise in the various settings is desired or when the spectacular, rather than the dramatic, is to be emphasized. And "surprise features," such as a traveling star, moving

"ART NEED NOT BE COSTLY"

Scene from "The Seeker," presented at Heminway Methodist Episcopal Church, Evanston, Illinois.

overhead across the platform in a Bethlehem scene; or a light placed in a vaulted ceiling in such a way as to throw long "rays" down upon the uplifted arms of shepherds; or a suddenly illuminated electric cross, draw appreciative "oh's" from the audience which amply reward the mechanicians for the labor involved.

But unless curtains are at least *sightly*, if not of rich material; *are securely hung and efficiently operated*, they had better be dispensed with. If used at all, they should be of neutral color, harmonizing with the interior of the church and certainly never a patched-up medley of discarded portieres gathered from the households of the parish. *Art need not be costly.*

For outdoor pageants, curtains are unthinkable, unless they are the gift of nature herself, as in a pageant given on a Long Island estate, where jets of water sent up from the ground an iridescent rainbow curtain which shimmered in the sunlight. In "The Miracle" (see page 37), no curtain was used except an ingenious screen of vapor, designed to conceal the quick shiftings of gigantic properties.

Some of the most effective pageants have been given without a curtain, there being one permanent stage setting, such as a background of laurel and pine or a cathedral chancel; and one fixed property, such as the Throne of Peace, (see Frontispiece—page 1) the Christmas Fireplace or the Cradle of Bethlehem. Intervals between scenes may be indicated by the exit of all characters, followed by a brief pause filled with auxiliary music; or by the dimming of lights. The characters in the various

groups may carry with them the small properties needed in the action: reapers may bring their own scythes, rakes and baskets; the missionary nurse, her satchel, with a native attendant carrying a stool on which she sits while examining her patients. This method contributes an air of naturalness and makes possible a more finished production than if elaborate settings were attempted and crudely executed. If furniture or heavy properties are to be used, they may be carried in by dignified pages.

What shall be done with the organ pipes when a pageant is presented in a church auditorium? Experience has taught that it is better to ignore them and so perfect the episodes as to keep the attention of the audience fixed upon them and not upon their background. Attempts to cover tall pipes with bolts of dark or neutral material have only made the audience more conscious of their presence. Gilded pipes rising above the Wall of Jerusalem will not strike the audience as incongruous if the performers are sufficiently magnetic.

Indoor or Open-Air Pageant?—Some manuscripts are so prepared that they may be given either in the open or indoors. There is everything to be said in favor of a performance "al fresco" if season and space permit. It has already been pointed out that infinitely much is gained by having a living background of pines or by the presence of a shimmering lake for entrances by barge and boat, by the softening, harmonizing effects of clouds and shadows, and by entrancing impressions of colorful costumes moving among nature's own properties of turf and rock and bush. The approach of saddlebag pioneers

on horseback and all large-scale devices are possible only in the out-of-doors, and a sense of reality is gained by the long, leisurely approaches of people down through a meadow or by their sudden disappearance through clumps of trees. All the anxiety about weather, the inconvenience of erecting bleachers for the audience (if there is no sloping hillside available for seats), the difficulties of securing a suitable pageant-ground, and of making amateur voices carry audible messages, are outbalanced by the satisfaction of a successfully given open-air production. There is something so utterly relaxing about it, for it is as restful as nature herself. Fortunate is the church with a lawn large enough to accommodate a pageant and wise is the congregation which uses such an asset. For it must not be forgotten that some of the most effective pageants of all time were those given in mediæval days outside Gothic cathedrals and minsters, with their great gray walls as background.

Pageant performers in the open must not only accentuate the leisurely distinctness of their speaking but must give all their gestures and movements a sweeping freedom, devoid of the slightest tension.

The Simple Elements of Pageantry

We have already spoken of the integral parts of a pageant: musical prelude, prologue, episodes, interlude, recessional, and final tableau. In addition, we wish to point out certain features of their structure which are characteristic of them all:

Symbolism or allegory, said to have been contributed to English pageantry by Robert Lydgate about 1432. This personification of abstract qualities by means of costume and "devices" carried, goes back to man's innate fondness for disguising.

Music, that feature which weaves together the loosely knit episodes and, if played between them, gives a spirit of continuity to the whole, which keeps the talkative audience from drifting entirely out of the atmosphere of the performance. A stationary chorus, as in the Oberammergau Passion Play, or one actually taking part in the episodes, as in the Greek drama, has an interpretative as well as an emotional value. The introduction of "special features," such as a group of Christmas carolers or players of string instruments, will freshen up a whole scene, but must never be used unless they contribute something to the action.

Humor, introduced into mediæval performances by Gog and Magog, those grotesque figures dear to the hearts of "the people," has a place in modern religious pageants of a certain type, if kept free from horse-play and boisterous display.

Beauty is indispensable to all pageantry and is contributed by the faces of the players, the garb in which they appear, and the whole blending of details to make up its "atmosphere." An unlovely production, in which there are jarring colors, crude music, gross misrepresentations of truth, is inexcusable. Pageantry is a "practical art" in so far as it has a "teaching" purpose, but it is also a "fine art" in that it aims to make life a more beautiful experience.

Questions for Discussion

1. Select some incident or group of incidents from English or American history which you consider fit material for a pageant of the Parkerian type with a vital spiritual appeal. What geographical setting would you select for the background of action?

2. Mention any incidents from church history which seem to you to have possibilities for dramatic treatment.

3. Describe some religious festival or pageant which you have seen in America and classify it according to types indicated in Chapter II. Was it a genuine pageant? Determine this by careful structural analysis.

4. Tabulate all the advantages of an open-air over an indoor performance.

5. For your own local church, would you advise the use of a curtain?

OUTLINE OF CHAPTER III.

A BIRD'S-EYE VIEW OF PAGEANTRY'S DEVELOPMENT

Pagan Pageantry.

With the Greeks.

With the Early Hebrews.

1. Dramatic Narratives.
2. Religious Festivals.

Christ and Visualized Teaching.

Drama and the Early Christian Church.

1. Ritualistic Ceremony and Mass.
   - Baptism.
   - The Mass.
2. Mystery, Miracle and Morality Plays.
   - A. The Mystery Play.
   - B. The Miracle Play.
   - C. The Morality Play.

Genuine Church Pageantry.

1. The "Corpus Christi" Celebration.
2. The "Saint George Riding."

From the Reformation On.

CHAPTER III

A BIRD'S-EYE VIEW OF PAGEANTRY'S DEVELOPMENT

A STUDY of the rise of pageantry gives a greater sense of contact with the ages than almost any other subject one can pursue, for it has been common to many centuries and to peoples as varied in temperament and culture as the ancient Greeks and the American Indians. A bird's-eye view of pageantry, indeed, shows us history itself, flowing through the ages, brings before us a grand review of "the centuries in holiday mood."

PAGAN PAGEANTRY

No one would be rash enough to attempt to fix the date when religious pageantry was born. It has always been man's tendency to reenact those incidents from his past which seem meaningful, and to express in action his overwhelming sense of gratitude for great deliveries. We have record of the festival of Moses and of Miriam, long centuries ago, after their providential crossing of the Red Sea; and doubtless records could be found of "action-songs" and pageantic celebrations of still earlier date. At any rate, in the foggy mists of pre-Christian superstition it began, for as soon as people abandoned their barbarous custom of sacri-

ficing human victims and of carrying them along public thoroughfares, they began to organize *processions* in which they carried images of men and of sacred animals and of gods. They childishly believed that they could influence nature if they but indicated in gesture and pantomime what they wished her to do. This custom was current among European nations, as well as among the Indians of North America, and gave rise to many venerable folk-customs which grew into pageantic celebrations. The following Prologue from "The Victory That Overcometh the World," an Easter pageant (by Madeleine Sweeny Miller) reproducing in its initial episode some of the old pagan spring rites, illustrates the ritualistic gropings of barbaric blindness toward Him who was the world's real Springtime when He came.

"Long centuries before Christ Jesus came
And brought God's light unto a darkened race,
The people dwelling in a pagan world
Believed that in the winter, Nature died,
Depriving Earth of warmth and glowing light;
But could be resurrected in the Spring
If they but worshiped her with festival.
So, longing for the Light that meant their life,
In spring they sought to bring it back to Earth
By charm and magic rite and ritual.

. . . . . .

In many corners of old Europe's soil
The people quaintly thought they could persuade
The seasons to obey their every wish
If they but mimicked what they wished performed:

If they desired rain, they called the tribe
And danced a rain-dance; or if they would bring
The Springtime in, they played at waging war
On blustering Winter and his icy troop!"

(By MADELEINE SWEENY MILLER in "The Victory That Overcometh the World"—"The Centenary Syndicate.")

WITH THE GREEKS

The Greek drama, which established the standards of all time, sprang from the great *religious procession* in honor of the goddess Athena, so marvelously portrayed in the sculptured Parthenon Frieze, a part of which is preserved for our eye's delight in the British Museum, a *pageant in stone;* and from the vintage festival in compliment to Dionysus. To the early "goat songs" presented by Greek peasants attired as prancing satyrs, dialogue was added and the dramatization of legends which had long been extant, until an elaborate new festival appeared ("The Dionysia"). From it the classic Greek drama is believed to have emerged gradually. At first there was little or no speaking, the chorus being the chief factor, as in a modern cantata; then dialogue was introduced between the leader of the chorus and the group itself. Æschylus, the father of Greek drama, introduced a second speaker; Sophocles added a third or a fourth, but this number was seldom exceeded, for the chorus remained the main factor in acclaiming the will of the gods and interpreting the incidents of the pantomime-action to the audience. It was not a seated, stationary group, but moved freely through the drama with

rhythmic grace. Of the great trio of classic Greek dramatists, Æschylus and Sophocles both developed religious themes. Æschylus, who has been called "a genuine religious spirit, the moral parent of succeeding Attic dramatists and philosophers," made the gods themselves important factors in the Prometheus Trilogy, rated by many as the greatest drama the world has produced.

With the Early Hebrews

1. *Dramatic Narratives.*—The Jews of Old Testament times did not have a great dramatic literature in the exact sense of the word, although they displayed marked dramatic ability in their story-telling. Consider, for example, the vivid narrative of "Esther," which dwells on each emphatic incident in such a way as to bring out elements of surprise, suspense, revenge, diplomacy, retribution, reward, and contest with admirable skill. Could there be any more intensely dramatic scene than that in which Esther "put on her royal apparel, and stood in the inner court of the king's house: . . . and the king sat upon his royal throne in the royal house, over against the entrance of the house. And it was so, when the king saw Esther the queen standing in the court, that she obtained favor in his sight; and the king held out to Esther the golden scepter that was in his hand"? The scene, too, in which the king asks of the malicious Haman, "What shall be done unto the man whom the king delighteth to honor?" and, after receiving from the meretricious one the suggestion of a royal proclamation and a procession which he thinks designed

for himself, commands Haman, "*Do even so to Mordecai the Jew*," would hold its own beside the most dramatic episodes of the world's greatest religious pageants. It is little wonder that children find it so easy to improvise dramatic presentations of this old story or to enact such versions as have been prepared by Mary M. Russell, in her *Dramatized Bible Stories for Young People* (published by George H. Doran Company) or by Rita Benton in her *Bible Plays* (published by The Abingdon Press).

The early picture of Miriam in the Exodus, leading forth her damsels to the ritualistic dance accompanied by timbrels and song, has elements of pageantry in it, as has also the story of Jephthah's daughter, as told in the eleventh chapter of Judges, which is vividly dramatic, both in the unexpected tragedy which fulfills the vow of Jephthah and in some of the customs of the time which are brought out in the record of the incident: "And behold, his daughter came out to meet him with timbrels and with dances: and she was his only child." As has frequently been the case with the origin of pageantic customs, the death of Jephthah's daughter gave rise to a *commemorative feast* in which the daughters of Israel celebrated yearly the sacrifice of a father to the God of his faith. Again, the book of Job, while not a sacred drama, is certainly one of the most sublimely dramatic utterances of all literature.

2. *Religious Festivals.*—Some of the Hebrew festivals and ritualistic practices were rich in that *symbolism* which is the essence of true pageantry. There are two words in the Hebrew language which

are used to express the idea of a religious festival: "Mo'edh," which carries the idea of a specific time when the people met together for a conclave of worship; "Hagh," a term used in speaking of one of the three major festivals, when pilgrimages were made to a place of worship. The word "hagh" refers especially to the Feast of the Booths. If we examine in detail the two great feasts, the Passover and the Feast of the Tabernacles, we shall find them displaying many features of the religious pageant. If we look at the description of the Passover Feast in 2 Chronicles, 30. 21–27, "the like of which seems not to have occurred since Solomon's day," we discover the following pageantic features:

A. *Symbolism:* the sacrifice of the lamb, commemorating the original offering made on the eve of the Exodus from Egypt, but also "prefiguring symbolically" the Christ whose death is to avert the wrath of God from the people.

B. The *spoken word,* as uttered by Hezekiah.

C. The *choral element,* the "making confession to Jehovah."

D. The whole *atmosphere of rejoicing,* the festal spirit.

E. The *dramatic utterances* of the priests who "blessed the people and whose prayer came even unto Heaven."

F. *Music,* in the singing of the Hallel (certain portions of the Psalms).

G. The *community aspect,* in the collective offerings and the convocations at the Temple.

Again, consider the Feast of the Booths or Taber-

nacles, commemorating the sojourn in the wilderness. Nehemiah gives us in the eighth chapter of his writings a good description of the first celebration of this festival "since the days of Joshua the son of Nun." Not only upon the housetops of the people but "in the courts of the house of God, and in the broad place of the water gate" was it to be celebrated with "very great gladness" until the "solemn assembly" on the eighth day. The apocryphal books of Josephus and of Maccabeus give us descriptive details: branches were to be carried in the hand; the altar of burnt-offerings, to be circled seven times daily and seven times on the seventh day, with special libation. In the night between the first and the second day, visitors were to be admitted into a gallery in front of the Court of the Women. In the middle of the front court, where a candlestick with four golden cups served as lamps to light them, a torch dance was scheduled to take place while Levites sang psalms; this was to continue until the first cock-crowing, when two priests at Nicano's gate blew on their trumpets the signal to cease the festivities.

Christ and Visualized Teaching

It has been pointed out by some students of New Testament times, that Christ himself set his approval upon the method of teaching by appealing to the eye, for he illustrated his wonderful utterance, "I am the light of the world," by immediately restoring the sight of the man born blind. And the "neighbors" who witnessed this divine drama of healing received just the im-

pression that Jesus meant the incident should make upon their unknowing hearts. Christ was well aware too of the universal characteristic of childhood to "make believe," for when he told the multitudes that they were like the "children that sit in the market place, and call one to another; who say, We piped unto you, and ye did not dance; we wailed, and ye did not weep," he was simply referring to the familiar scenes of children playing "wedding" and "funeral" in the open places of the city. Christ's parables too are *picture* sermons, that live, move, glow, and amaze us with their fidelity to human nature as we know it. Little wonder that children delight to-day to dramatize spontaneously "The Prodigal Son," "The Wise and the Foolish Virgins," "The Lost Sheep"! They are so vivid, so concrete, so much a part of the "stuff" of life. In India to-day, prizes are awarded for the best versions of "The Parables."

Drama and the Early Christian Church

Some scholars claim that the early apostolic church, finding it impossible to root out entirely the age-long customs associated with such manifestations of nature as the return of spring and the oncoming of unwelcome winter, carried them over from paganism and adapted them to its own purposes. There is little doubt that the earliest processions designed by the Christian Church contained elements which had their root in pagan folk-habits. Some students see in the first Christmas festivals just a later development of the Roman celebration in honor of the god Saturn; and in Easter, a more

advanced expression of the ageless rejoicing man has always engaged in when thrilled by the resurrection of verdure and of song after the long death of winter-sleep. However, I do not find the Christian observance of Christmas and Easter made more beautiful by this close identification with pagan worship-festivals. To be sure, there is an evolution of religious ceremonials which we all recognize, but most of us prefer to think of these major festivals of our faith as unique expressions of devotion to Him who when He came, made "all things new." This theory may account satisfactorily for certain phases of religious festivals as celebrated outside the walls of the early church, but we do not need to seek so abstruse an origin for what spontaneously grew up inside the great, worshipful sanctuaries from the fifth century on.

In three distinct ways the dramatic instinct found expression in the early centuries of the Christian Church:

1. In Ritualistic Ceremony and Mass

Baptism: The ceremony of baptism as practiced by the early Fathers was markedly dramatic: solemn-faced applicants, robed in black, cowled garments symbolic of their sorrow for past sin, knocked at the gate in the wall outside the church until a voice from within spoke, "Christ is Risen," to which the candidate answered, "He is risen indeed! Alleluia!" After a ritual full of dramatic symbolism, such as the turning of the applicants toward the east, to suggest the beginning of a new day, a white garment was placed upon the bap-

tized one, the sign of the cross was made upon his forehead, and the person declared to be "a child of God, destined for the kingdom of heaven."

The Mass: It is impossible to consider here the details of the mass as celebrated down the ages with ever-varying details of procedure, or to point out the errors in its more modern development and use, but we pause to point out a few of its markedly pageantic features, such as:

1. The *processional*, corresponding to the spectacular entrance of all well-ordered pageants.

2. The *symbolism* of the vestments, white being used for Feasts commemorating incidents in the life of Christ: red in Whitsuntide and on feasts of martyrs; violet in Advent and Lent; black on Good Friday and at masses for the dead; and on ordinary days, the green of nature, which color has ever carried the impression of hope.

3. The *singing* of the Epistle by the subdeacon at the south, to indicate that it is addressed to the faithful, while the deacon sings the Gospel toward the north, symbolic of the darkness of the unbelieving quarter of the world.

4. The carrying of *lights* at the reading of the Gospel, to represent Christ.

5. The consecration of wine and bread, *symbolizing* blood and body of Christ.

6. The *ceremonial* "kiss of peace."

7. The various portions of the mass in which congregation and choir take part emphasize the "*popular*" side of the religious pageant, in which the humbler folk "*see*" their religion.

8. The use of incense, the ringing of bells and all

the other *spectacular features* of the service indicate that the mass is indeed the performance of the world's most sacred drama, "the tragedy of Christ's crucifixion."

The earliest known drama on a scriptural subject is said to have been written by the Jew, Ezekiel of Alexandria, at the close of the second century A.D., in imitation of the Greek drama. Based on the Exodus story, it shows Moses, Zipporah, God speaking from the burning bush, and Moses with his rod turning to a serpent. It has an interesting prologue of some sixty lines, and the whole seems planned to arouse in the Jews a hope for a "second Moses," who would be their deliverer.

2. Mystery, Miracle, and Morality Plays

The principal manifestation of church drama from the fourth century on to the sixteenth was in the mystery, miracle, and morality plays produced originally in the church itself, by the clergy, in Latin. Their purpose at first was purely educational (modern advocates of educational dramatics have rather an ancient precedent for their theories!); for they were designed to convey to the masses who were ignorant of Latin, used universally in the services of the church in that day, the great truths and epochal incidents of the Bible. The moral purpose of these dramas was really secondary to the educational, although the vivid depiction of the tortures of the mediæval hell would possibly bring torture to the sinners witnessing them, and the representation of the agonies of Christ would awaken sympathy and the desire for a sacrificial

life. About the twelfth century the vernacular, or speech of the people, began to appear in the text of the plays, and by the sixteenth century the dramas had grown so elaborate, and secular themes were so intermingled with the sacred, that the plays left the church where they had originated and were given in village streets on movable platforms or "scaffolds." Laity began to supplant the clergy in the casts of the miracle and morality plays, although for a time, the clergy continued to prepare the manuscripts and to train those who participated. Not in England, alone, was this development of religious drama taking place, but in Germany, Spain, France, and the Netherlands as well. In fact, England borrowed much of it from the Normans. The whole matter of this mediæval means of expressing great spiritual ideas is deserving of far more detailed study than we are able to devote to it here. We shall pause, however, to clear up the confusion which frequently exists in the popular mind, regarding the three types which developed:

A. *The Mystery Play*—A mystery play dealt generally with one of the major events of Christ's life: His incarnation, which supplied the theme for the many Nativity plays; His crucifixion and resurrection, which inspired the Easter Passion plays. At first these were presented in the solemn chancel of the church by priests, who as early as the fifth century had illustrated the Gospel of the day by living pictures which, when combined with a musical accompaniment, formed the "Liturgical Mystery," the oldest form of Christian drama. The early Chester Mysteries, first played in English in

1328, and attributed to a Benedictine monk of that city, were a popular form of religious entertainment.

B. *The Miracle Play.*—A Miracle Play was originally one based on some of the less important events in the life of Christ and his followers, being generally given in the choir or nave of a church. By the second half of the twelfth century they began to be played publicly before the people. In mediæval England popular religious dramas were called "Miracle Plays" regardless of their theme, and by the middle of the thirteenth century they were acted in churchyards, on the village greens, and in the streets of the towns.

C. *The Morality Play.*—A Morality Play was an allegorical drama in which the various virtues and vices of man were personified and contended for supremacy. "Everyman" is one of the best examples of morality play. This form was especially popular in England, France, and the Netherlands and reached its height in the fifteenth century. Sometimes there was very little religious background to the morality plays, as in the case of the German "Printer's Apprentice." Examples may be found of religious dramas which combine the Miracle, the Mystery, and the Morality. A good illustration of this is the mediæval play of "Mary Magdalene."

Genuine Church Pageantry

As early as the fourth century after Christ special feast days were observed in the church, the first Nativity festival in the west occurring in the fourth century. Later, many other festivals developed:

Paschal Feasts, Festivals of the Holy Trinity, etc. Then the apostles, saints, martyrs, confessors, and virgins came to have their celebrations, so that almost every day was marked by a liturgical observance and many complained of the expense involved. The Reformation eliminated many, and now, in the twentieth century, we are swinging back into the religious festival habit again: Children's Day, Missionary Sunday, Harvest Home, Thanksgiving, Easter, Christmas, Armistice Day, all are observed in many of the reformed churches.

Let us briefly consider one or two of the most interesting of the mediæval pageant-festivals of a religious nature.

1. *The Corpus Christi Celebration.*—This celebration, instituted in England in 1264 to do honor to the mystery of transubstantiation, that is, the doctrine that the bread and wine used in the Eucharist are converted into the actual body and blood of Christ, to which the Catholic faith gave credence, was one of the most lavish pieces of church pageantry the world has ever known. Given out-of-doors in the finest season of the year, it employed all the resources of clergy and laity to present the evolution of their faith from beginning to end. It seems to have been a combination of a spectacular procession, brilliant with flying crafts-banners, and of pageant episodes or little dramas. In large towns or cities the acted scenes were presented on movable platforms (or scaffolds called "pageants") which were moved from the home of one prominent citizen to that of another. In rural communities, however, it was

the audience which moved in a boisterous, motley procession from one platform to the next.

The Corpus Christi Pageant, as presented at York from 1250 on into the reign of Queen Elizabeth, seems to have been not only an elaborately wrought piece of sacred pageantry but also one of the most extraordinary entertainments of the age. The celebration in 1415 was very pretentious. One William de Melton was "*Professor of Holy Pageantry*" for the occasion! Ordinances which we can read to-day in the city archives at York, England, indicate special precaution for peace and order. No arms were to be carried, "to the hindering of the procession." Disorderly women were to be removed. Actors of the guild-groups were to report ready for their pageants, between four and five in the morning. Fifty-four different pageants were recorded by the town clerk on that occasion, the first showing "God the Father Almighty creating and forming the heavens, angels, archangels, Lucifer, and the angels that fell with him into hell." This work was presented by the Tanners, who evidently were not fazed by the majesty and scope of their theme. The Plasterers had charge of the second episode, which showed "God the Father in his own substance, creating the earth, and all which is herein, in the space of five days." The Card-Makers contributed the third, "God the Father creating Adam of the slime of the earth, and making Eve of the rib, and inspiring them with the spirit of life."

A collection taken at some time on the day of the festival was so liberal as to bear the chief expense

of supporting the popular Corpus Christi fraternity, to which thousands were admitted each year.

There is grave question as to whether this type of religious pageant which so appealed to the senses of the mediæval populace exerted a beneficial influence. Alfred Bates, of Trinity College, Cambridge, says in this connection, "All of them tended to bring religion into contempt, to cheapen its mysteries and to throw discredit on doctrines held in reverence by the Christian world. At best, the effect was purely emotional and had nothing to do with the calm exercises of which true worship consists." Yet the popular interest in religious themes is in itself commendable. Where is there a county fair in America or England to-day which has as one of its features, *Mystery Plays*, as was the case at Woodkirk, England, in the fifteenth century, where the visitors to the annual fair witnessed "instantaneous pictures" of biblical incidents, with a central drama setting forth the conspiracy of the Jews against Christ? In fourteenth-century France, also, one of the most popular features of the lavish entertainments given in honor of visiting sovereigns was the performance of plays whose plot, at least, if not its spirit, bore the stamp of religion. When Philip the Fair prepared in 1313 one of the most elaborate festivals the citizens of Paris had yet seen, out of homage to Edward II and Isabella of England, "the people and nobles changed their dresses three times on each of the eight days and were sometimes entertained with representations of 'The Glory of the Blessed' and 'The Torment of the Damned.'" Again, we are told that when the

kings of France and of England came into Paris in December, 1420, "The Mystery of the Passion of Our Lord" was played on a scaffold "one hundred paces in length."

2. "*The Saint George Riding.*"—This was presented from the fourteenth century on in England, usually on April 23, was generally in the hands of a guild described as being not a genuine secular guild but a brotherhood of men banded together for the purpose of worshiping a saint and for the promotion of helpful fellowship among its members. If we strike out "worshiping a saint" and substitute "worshiping God," we have a rather good definition here of a twentieth-century Epworth League: "a brotherhood banded together for the worship of God and for the promotion of helpful fellowship among its members." The "St. George Riding," which glorified the patron saint of England, was regarded as one of the principal pageant-processions of the religious guilds of that day.

From the Reformation on

Although the Reformation was at first not entirely opposed to church pageantry, and Luther himself saw in it opportunities to satirize the weaknesses and irregularities of the corrupt Roman Church, yet the tendency of the reforming spirit was to sweep away the crude enactments of sacred truth, with all their lewd humor and boldness of approach to the most holy incidents in the history of our faith, especially as, more and more, they were taken from the hands of clergy and religious brotherhoods and monopolized by secular trades-guilds.

When Queen Elizabeth succeeded to the throne, and the whole English people rejoiced in the brilliancy and good cheer of their popular sovereign's reign, as contrasted with the dark gloom of Mary's rule, pageantry attained its Golden Age, although there was less of the religious element in it than before. The Middle Ages had contributed certain features from their customs of chivalry: towers, knights and tournament-jousts; the Renaissance, with its resurrection of everything Greek, gave the Elizabethan pageants mythological characters: Venus and lusty Mars, fertile Juno and vigorous Diana. In 1432 Lydgate had introduced the element of allegory, leading to elaborate symbolisms, with spoken lines to explain them. Engineers planned the intricacies of the "civic perambulations" through the streets or along the Thames by barges; Scripture, folk-lore, tradition, history—all were tapped for material. An excellent detailed account of the pageantry of Elizabeth's age is given by Sir Walter Scott in *Kenilworth*, where he sets forth the extravagant revels designed by the admiring Leicester in honor of "The Virgin Queen." An account of the pageant given in 1546 at the crowning of Edward VI (then only nine years old) is extant and well illustrates how the religious and moral elements were only introduced to invoke God's blessing upon the sovereign and to compliment him by ascribing all manner of virtue and talent to his royalty. As the king passed Cheapside on his way to Westminster, he came to a double scaffold at the end of the great conduit, which ran wine and was elaborately garnished. Close by the "pageant"

or platform stood four children, representing Grace, Nature, Fortune, and Charity, all of whom made speeches, and there were eight ladies handsomely appareled, personating Wisdom and the seven Liberal Sciences. The scaffold was hung with cloth and silk, the upper portion containing a heaven "with the Sun and Stars and Clouds." At Temple Bar, further ceremonies were waiting the youthful monarch's arrival: French trumpeters played a lusty welcome; children sang near the gate which was decorated with buttresses for the gala occasion. And all this lavish setting was only one of many, no doubt, for it was customary for the royal procession to progress from one pageant to another in different streets of the city.

Between Elizabeth's day and ours pageantry has persisted, but generally for spectacular purposes only, without any ambition of conveying religious truth or moral inspiration. Only recently, as we have indicated in Chapter I, has it been swinging back to its original mission of education. As we have already discussed, briefly, its manifestations in our day, we shall turn now to a consideration of methods of producing it effectively for the inspiration and instruction of "*the people*," who have ever been the true friends of pageantry.

Questions for Discussion

1. When did pageantry originate? What is the theme of the first religious pageant of which we have any record?
2. What elements of pageantry can you find in

the celebration of the Catholic mass, or in any Episcopal service which you have attended?

3. How does the aim of church pageantry today differ from its purpose in Queen Elizabeth's "Golden Age" of pageantry in England?

4. Why did pageantry leave the church, where it had originated? Comment on the fact that the clergy wrote and directed the people's plays long after they themselves ceased to be the chief participants.

5. Outline an allegorical morality play for the present day, along the lines of "Everyman."

OUTLINE OF CHAPTER IV

ORGANIZING FOR A PAGEANT

Part 1

Selecting a Permanent Pageant Chairman.

Making a Dramatic Schedule.

Sample Dramatic Program.

The Program in Detail.

1. The Dramatized Bible Story and Dramatic Service of Worship.
2. Program of the Department of Recreation.
3. Presentation by Department of Missions.
4. The Contribution of the Social Service Department.

When to Give Pageants.

Setting Up the Committees.

CHAPTER IV

ORGANIZING FOR A PAGEANT

THE more beautiful a church is architecturally, the greater the opportunity it offers for pageantry. What could surpass in æsthetic appeal a great religious spectacle moving down the nave of York Cathedral with its awesome vastness mellowed by the light of its perfect West Window; or down the aisle of Westminster Abbey with its time-stained battle-flags hanging high in the filtered light of that shrine so richly ornamented with the memorials of the ages? Yet the simplest rural church of an American countryside can house a moving presentation of visualized truth if it select one scaled to its own physical equipment; that is, to its platform-facilities, entrance ways, and so forth. Nor do churches need to wait until a trained director of religious education is added to their staff or engage the services of a "professional coach" before attempting to produce a pageant. An "R. E. D.," if they had one, ought not to direct a performance, but simply see that a competent chairman or director is in charge and act in an advisory capacity. As to professional dramatic coaches brought in from the outside, they often lack that delicate spiritual insight so necessary to an acceptable rendering of religious truth.

Selecting a Permanent Pageant Chairman

Groups of young people intending to produce pageants during the course of a year's time would do well to select a permanent pageant chairman, who will make it his or her business to "read up" on the simple rules of dramatic technique, collect a small library of the best books on amateur play-producing, review the most promising texts which come to his attention, and keep on file catalogues and bulletins of the principal pageant-publishing agencies, such as the Mission Boards of the various denominations; The Abingdon Press; The Woman's Press; The Century Co.; George H. Doran and Company; and others, not forgetting the announcements of the Religious Drama Committees of the Drama League (Chicago, Illinois) and of the Federal Council of Churches of Christ in America (New York City). If he so desires, he may conduct Pageant-Writing Contests among the members of his Epworth League or Christian Endeavor Society, asking them to prepare manuscripts developing a certain theme, and selecting from them the most meritorious one for presentation.

The Permanent Pageant Chairman need not be a person who has had definite training in methods of religious education. It has been said that "anyone with sound horse sense and capacity for hard work may become a pageant master." Some of the most successful ones I have known have neither college nor normal training, but just unbounded good judgment, patience, talent for detail, and the practical genius of bringing things to pass creditably.

Making a Dramatic Schedule

The next step for a society to take should be to chart out a dramatic schedule for the year, indicating the approximate dates on which presentations will be offered and coordinating this program with the other activities of the local church in such a way as to gain the best hearing by the people and to guarantee a share of the young people's time for rehearsals. For example, if the church school is to feature a Christmas pageant, it would be unwise for an Epworth League to present one before February, when a patriotic entertainment in celebration of the Washington and Lincoln Birthdays might be arranged. An admirable plan for an Epworth League, with its four clearly defined departments of organization, would be to prepare four well-polished pieces of educational-dramatic work for the year, each department being responsible for one. Such a program might look somewhat like this:

With four persons on the alert for material, greater variety will result than if the matter were left to the recreation department. The wide range of possible themes is illustrated by the admirable schedule of pageantry worked out by Miss Helen Willcox for the General Conference of the Methodist Episcopal Church at Springfield, Massachusetts, where the challenging opportunities of the church in Bolivia, Korea, and "all the dark places" were set forth at the Mission Center.

The program for an Epworth League Chapter might look somewhat like this:

SAMPLE DRAMATIC PROGRAM

PROGRAM OF EDUCATIONAL PAGEANTRY

To Be Presented by the Epworth League

First Methodist Episcopal Church
Blankville, Indiana

Date	*Type of Program*	*Dept. in Charge*
Sunday, October 12 (A "repetition" of this may be given at a midweek prayer-service or at an Old Folks' or Children's Home as an altruistic activity).	1. Dramatization of Bible story (written by the young people or played from a prepared manuscript, like Mary Russell's *Dramatized Bible Stories for Young People* (for others, see Bibliography in Appendix); or 2. A dramatic service of worship involving participation by entire group and audience, as in *Services for the Open* (The Century Co.); or 3. A devotional Song-Festival.	1st Dept. (Spiritual) *Committee:* John Smith, Chairman Lois Edwards Jessie Whiting, etc.

Date	*Type of Program*	*Dept. in Charge*
Friday, February 15 (between Lincoln's and Washington's birthdays).	1. Patriotic pageant, such as H. Augustine Smith's "Pageant of the Stars and Stripes"; or, 2. Since the Dept. of Recreation is in charge, a pageant based on "The Nations at Play"; or a group of dramatized customs native to Malaysia, Japan, etc., might be arranged.	4th Dept. (Recreation). *Committee:* ....
Easter Sunday Evening (at the usual League hour or evening preaching service).	A dignified pageant of the Resurrection from the best available manuscript or interpreted by original scriptural episodes, with a climax-message of Christian World Fellowship.	2d Dept. (Missions). *Committeee:* ....
A week night or Sunday nearest July 4.	1. A Peace Pageant; or, 2. A Home Missions Pageant, such as Fred Eastman's "America's Unfinished Battles," or any other good Christian Citizenship manuscript; or 3. A Folk-Festival of the Foreign-Born Friends (see details below).	3d Dept. (Social Service and Citizenship) *Committee:* ....

Supplementary Activities (if desired).

1. Cooperating with Junior League projects, by coaching, assistance in costume-preparation, etc.
2. Assisting Daily Vacation Bible School or Organized Bible Classes of boys and girls to dramatize story from their course of study or prepare dramatic program for their public closing session.

The Program in Detail

1. *The Dramatized Bible Story and Dramatic Service of Worship.*—The dramatized Bible story is so familiar and so popular a form of teaching truth that we need not dwell upon it here. An interesting experiment along this line was conducted by Professor Rollin H. Walker, of Ohio Wesleyan University, who had students prepare dramatic representations of the work of the Prophets in connection with his Old Testament course. These are published under the title, *Fearless Men*, and are suitable for Epworth Leagues. (See Bibliography in Appendix for additional suggestions.)

The great advantage of a simple *Order of Worship*, slightly dramatic in character, is that it gives everyone a part to play; and when folks get into the way of even singing together, whether it be at a young people's meeting in a local church or on a Hudson River Day Line boat, where hundreds of people of every faith and race sing together at the Sunday services arranged by the Company, they are taking a big stride in the direction of thinking together and reasoning together on some of the problems which confront us all. The Century Co. offers suggestive material in *Services for the Open*, by Mattoon and Bragdon, and also in "Three Song Festival Programs" by Professor H. Augustine Smith.

The *Adult Bible Class Monthly* and *The Church School* also publish simple pieces of devotional dramatic literature.

2. *Programs of Department of Recreation.*—The

GROUP FROM "THE FALL OF THE PIPER" PAGEANT
Presented at Franklin Street Methodist Episcopal Church, Johnstown, Pennsylvania, illustrating cooperation with younger groups.

program offered by the Department of Recreation might be given at the February social indicated in the above schedule. Suggestions for "stunts" for one person and for groups may be found in Helen Ferris' *Amateur Dramatics*, published by George H. Doran Company; in *Ice-Breakers*, by Edna Geister, published by The Womans Press; and in the second part of Dr. Norman Richardson's *The Church at Play*, which can be secured from The Abingdon Press. Also, some of the folk-customs of mission lands or their seasonal festivals, such as those accompanying the annual tug-of-war and the rice-god-stealing in the Satsuma section of Japan (described by Henry B. Schwartz in *Togo's Country*, published by The Methodist Book Concern) could be enacted with profit and enjoyment.

The Recreation Department need not, however, offer something "playful." Two patriotic anniversaries falling within its allotted time, it might very well present such a pageant as H. Augustine Smith's "Pageant of the Stars and Stripes," or even an original procession of the American patriots.

3. *Presentation by Department of Missions.*—It would be very fitting for the Department of Missions to arrange the *presentation of an Easter pageant of exquisite spiritual appeal*, culminating with a missionary climax-message. The various Church Mission Boards, the Missionary Education Movement (150 Fifth Avenue, New York), as well as the Womans Press, have a number of worthy texts on the resurrection theme. Rosamond Kimball's "The Resurrection" (included in *Religious Dramas—1924*) is a splendid arrangement of the Scripture

narrative. If the producing group includes students who are willing to dip into some of the mediæval mystery plays presented by English communities, they may be able to arrange a manuscript of their own under the inspiration of the quaint old Passion Plays which were so widely enacted in the fourteenth and fifteenth centuries.

4. *The Contribution of the Social Service Department.*—The *Social Service Department* could do no finer piece of Americanization work than to arrange a *Folk Festival*, using some of their foreign-born neighbors, either in cooperation with a Settlement House where the newcomers congregate or by inviting the nascent Americans into the local church, through the courtesy of any public-school teachers who chance to be friends of the Epworth League. We cannot forget that Professor Baker's great Pilgrim spectacle at Plymouth had an echo on New York's East Side, where about two thousand latter-day Pilgrims saw their sons, daughters, cousins, aunts and uncles from Russia, Italy, and the four corners of the earth, impersonate Governor Bradford, Squanto, and even the Statue of Liberty. And the audience made no less picturesque a pageant-group than their friends on the platform.

If you have ever chanced to be going through "Little Italy" when a summer evening has brought the entire colony out for a "block party," you cannot doubt the appetite of our new neighbors for dramatic performances of the folk type. I recall driving past a narrow street of New York's "East Side" just at twilight one evening. Overhead, strung from house to house in a glorious blaze of

green and red were festoons of lights like chains of emeralds and rubies forming the Italian Flag. In the streets, lusty hurdy-gurdies were making joyful noise. Bevies of boys and girls, masses of corpulent women and fleshly men were huddled on the sidewalks and in the cobbled street, full of the filth and refuse of congested life and the day's heavy trucking. A typical Italian "representation" was about to take place on a platform built against a house at the center of the block. Italian melodies, Italian jokes, Italian scenes were in the air—and we remembered gratefully that it was from Italy that Shakespeare drew some of his best plots. Unguessed possibilities for Christian Americanization lie in the innate taste of the European hosts for things dramatic, if only these tastes be wisely directed. I have already referred to what is being done along this line at The Church of All Nations, New York.

But it is also possible to bring groups of foreign-born children into our American churches to take part in pageants, sing their native festival songs, or relate incidents of Old-World life, when coached, perhaps, by the public-school teacher who wields more influence in immigrant homes than even the corner policeman. I shall never forget the fascinating performance of the Chinese Children's Band at the Church of All Nations on the night when the building was formally opened. The perfect time kept by the tiny little figures in their heavily padded coats, the strange sorts of instruments on which they played, and the radiant joy on the faces of the parents as they saw their infants enter-

taining American ladies and gentlemen, would have gratified every churchman who contributed to this admirable Centenary enterprise. Often a direct entrance to the spirit of the parents may be gained through having their children take part in a church festival, as in the case of little Syrian Zeriffa, who was brought by her kindergarten teacher and her Greek Catholic father to a Christmas service, where she was allowed to tell in her six-year-old broken English something of her home in the land which had cradled Christ many years before, and which was still poor and in need of gifts from Wise Men. Zeriffa's father had never been in a Protestant church before, but accompanied the child and her teacher into the preaching service, which he followed with reverent interest and surprise.

The Y. W. C. A., which is doing a noble piece of Americanization work among foreign-born women and girls through their International Institutes and other arms of their far-visioned program, has contributed the following valuable material for foreign folk festivals which Epworth Leagues might easily adapt for an Americanization program:

Folk Songs of Many Peoples, compiled by Florence H. Botsford.

Folk Festivals and the Foreign Community, by Dorothy G. Spicer.

A Handbook on Racial and Nationality Backgrounds (a bibliography of reference for social customs, religion).

Once a group of young people has cultivated the habit of seeing the dramatic in the incidents of everyday life about them, they will not find it

impossible to illuminate them with the light of symbolism and ennobled ideals and to make them into spontaneous dramatizations which are truly their own.

When to Give Pageants

Once the year's program has been blocked out, it will be necessary to decide the place where each performance will be given, before selecting the text. For example, if it is to be presented at a young people's devotional meeting before the preaching service, choice will be limited to a simple manuscript requiring not more than twenty-five or thirty minutes. If a public worship-hour is to be given over to it, a longer text may be selected, but in no case should the total time exceed an hour and a half, for the audience will weary and their impressions be dulled. For the public worship-hour a more formal pageant or drama will be chosen, one which in a reverent way makes a wide, popular appeal and forms a satisfactory substitute for the sermon-message. If it is to be given at a week-night social, something humorous would not be out of place. Some pastors encourage self-expression among the young people by giving them a mid-week service occasionally for the presentation of a Bible play or missionary sketch, or a social-service plea by the graphic method. For such an occasion one of the "successes" of the League hour might be repeated for the adult audience. Also, some of the charitable institutions of the community would welcome such a "repeated performance": a girls' industrial school, an old folks' or

convalescents' Home, or a Home for crippled children.

Sometimes young people's societies which are known to have specialized in pageant-production are invited to repeat a program at a *Summer Institute* or at a *Midwinter Convention* and thus render a popular service, for pleasing dramatic presentations are always in demand. They call so many elements of personality and human interest into play that they always delight audiences of average-minded people who are glad to forget their own workday identity for an hour. Wherever courses in religious dramatics are given at Epworth League Institutes there is a request on the part of the young folks to put on a complete play or pageant, but the legitimate demands of the regular study hours, conference periods and recreational features occupy their time so fully that it does not seem wise to undertake a production on any scale suitable for open-air performance, unless a group who have produced a successful piece of work during the winter at home, come prepared to repeat it at the Institute, with costumes and properties all ready.

The "*Booth Festivals*" held in the Middle West and elsewhere afford an excellent occasion to present pageants before interested, ready-made audiences. After a day spent in the open displaying articles with which the various Leagues of a District have stocked their booths to devote to charitable purposes; after the athletic contests, parades, declamation contests, and supper are over, nothing quite "tops off" the evening like a gripping pageant presented under the open sky, under the direction of one or several

"Fourth Departments." Weary bodies and alert minds are ready for passive entertainment and welcome a soul-inspiring enactment of some worthwhile story or situation.

Setting up the Committees

Once the place and the occasion have been decided upon by the society or cabinet of officers, a *Producing Committee* should be appointed. To them the permanent pageant chairman of the organization should present copies of pageants which he has read and finds suitable. Résumés made by him may enable the committee to make their choice; or the texts suggested by the permanent pageant chairman may be read outside the committee meeting by members of the group arranging for the particular performance, and reported on to the others.

A thoroughly organized committee for the production of a single pageant might be set up as indicated by the following diagram. It may involve every member of the society who is willing to work, and calls for such a wide range of talent that every young person should find some demand which his ability can supply. Time spent early in the enterprise, on perfecting organization, will show clearly in the effectiveness of the finished presentation, for things do not just "happen" in pageantry. Only so much beauty will come forth as has been put into it in well organized effort. It is always a temptation for the director to say: "I'll not bother appointing someone to look after publicity. I'll take care of that myself." But wise is he who does not begin rehearsals until all committees are filled.

ORGANIZATION FOR PRODUCING A PAGEANT

(When, for example, 2d Department is in charge of Production).

Permanent Pageant Chairman

2d Dept., Director

Business Manager
- Have Tickets Printed
- Appoint Door-men for Tickets
- Appoint Ushers
- Receive and Pay Bills properly O. K.'d

Chairman Publicity
- Posters by Volunteers
- Printed Programs
- Photograph (using cut in papers)
- Press Items (before and after)
- League Bulletin
- Church Bulletin

Stage Manager
- Spectacular Features
- Settings and Furniture
- Lights
- Curtain

Must have Crew to *Change settings efficiently.*

Chairman Properties
- Small things required for action: Swords, doctors' satchels, etc.

Must have *Property Box*

Chairman Costumes
- Professional Costumer
- Cast Themselves
- Organized Bible Class
- Mothers of Cast

Must have *Costume Cupboard*

Music Director
- Features
- Orchestra
- Soloists
- Chorus

Prompter

Head Coach

Coaches of Episodes and Interlude-Features, such as Drills, Marches, etc. Public-school teachers good to train Detached Episodes.

Secretary Pageant Committee

Inform Cast About Rehearsals.
Make Telephone List of Cast and Committee for Chairman.
Write letters of thanks, etc.

Questions for Discussion

1. What schedule of dramatic activities would you consider ideal for your own particular group of young people in the church?

2. How would you proceed if you were acting as costume chairman? Where would you secure correct designs? By whom would you have the costumes made, if they are not to be rented? Would you advocate renting contents of your costume cupboard to other organizations as a means of accumulating an "extension fund"?

3. Make a survey of your church, to determine what facilities it offers for dramatic presentations. Has it an adequate platform or a platform extension? How many "entrances" to platform does it afford? How about lighting? Dressing rooms?

4. Is your church as a whole sympathetic toward the dramatic method in religious education? If not, why not?

OUTLINE OF CHAPTER V

ORGANIZING FOR A PAGEANT

Part I

Duties of Chairmen.

- The Permanent Pageant Chairman.
- The Director.
- Sub-coaches.
- Prompter.
- Music Director.
- Costume Chairman.
- Property Chairman.
- Platform Manager.
- Lighting Chairman.
- Publicity Manager.
- Business Manager.
- Pageant Secretary.

CHAPTER V

ORGANIZING FOR A PAGEANT

(Continued)

Duties of Chairmen

The Permanent Pageant Chairman.—Once this chairman has furnished a satisfactory manuscript, he shall act only in an advisory capacity, not attending, necessarily, all rehearsals. No church should expect any one person to direct all their pageants; a number of capable managers, rather, should be developed. Any suggestions which the Permanent Chairman may have, should be made confidentially to the Director of that particular pageant, and not to the cast themselves, during rehearsal.

The Director.—The Director of a single performance should be a person of wide ability, for, like the missionary, he will be called upon to unravel many a snarled situation and will be expected to know all things, from dyeing and stenciling fabrics to the most scrupulous matters of diction. He could well crave an angelic disposition and a system utterly devoid of "nerves"; must be strong enough to resist doing himself those delegated details which his own fingers might accomplish more quickly than the one to whom they have been assigned. An overzealous Director

once fainted away in a collapse, after she had finished pressing all the pageant costumes, which a "stop-short" committee had failed to finish. No, the Director should not be an errand girl or chore-boy, but, rather, a human switchboard, controlling all the elements of the pageant; a spinal column; a control-clutch, putting power and "go" into the whole affair. In some churches the Director will himself do the coaching, bringing forth from each character the maximum of efficiency in expression and voice-tones. But this is not the ideal way, for his energy should be conserved to keep in touch with the Costume Chairman, the Property Committee, the publicity agent, and all the rest. It is a debatable question as to whether one of the young people themselves may successfully direct a presentation. In some groups an outside authority accomplishes better results, for it is often a temptation for the cast to "chime in" with unsolicited suggestions if a member of their own organization is supervising the rehearsal. Yet I have known exceptionally successful dramatic performances to be given under the quiet, efficient, calm-spirited leadership of a very young person. Capable groups enjoy planning the entrances, blocking out the action, and managing the whole enterprise up to the final rehearsals, when an experienced coach may be brought in to polish up the fine points.

Subcoaches.—In long pageants, capable subcoaches may be given entire charge of bringing a specific episode up to a certain degree of "finish"; and then all the groups which have been prac-

ticing at different times, in different parts of the building, under their own coach, may be called together by the director for two full, final rehearsals. This method reduces to a minimum the time demanded from each member of the cast. The "special features," such as marches, ritualistic rites, caroling by strolling "waits," and so forth, may be arranged either by the coach of the episode in which they occur, or they may all be kept in the hands of the Director.

Prompter.—The Prompter need not attend all rehearsals but must be perfectly familiar with cues, entrance directions, signals for music and lights and curtain some time before the dress rehearsal. He will do no directing at all, but he may start some of the performers onto the platform provided he is stationed near their point of entrance. Sometimes the Prompter is located on the platform behind a screen or a large property, to facilitate his whispered help to the forgetful; or, he may sit in the front row of seats, which are seldom occupied, from which all the cast can watch his lips if emergency arises.

Music Director.—The Music Director may be the song-leader of the producing society or the church organist or minister of music, but in any event, must be keen, alert, and sufficiently interested in the success of the project to attend enough rehearsals to enable him to get his cues perfectly, for upon him will depend not only the musical features, which are perhaps the main æsthetic element of all pageants, but also the weaving together of the detached episodes into a beautiful

whole, by such strains and selections as shall have been agreed upon in an early conference with the Pageant Director, so that he will have time to secure the music, familiarize himself with it and train the singers *outside the episode rehearsal*, so that when their time to sing comes, they will not delay the whole action by "stumbling along." The pageant chorus is the special province of the Music Director's activities, for it plays a tremendously important part, whether costumed and engaging in the action, as in the Greek drama; or seated at the side, front of the platform, as in certain Passion Plays; or concealed behind a closed door for "remote" effects; or ranged in gallery tiers, as in the "Wayfarer" spectacle at Columbus; or singing as an "echo" from a near balcony or bell-tower. If the pageant text does not include all the music to be used in the action, a score should be made either by a music librarian added to the committee, or by the Pageant Director, in a loose-leaf book of limp cardboard sheets eight by twelve inches, on which are pasted all the anthems, chorales and selections in proper order and with the cue lines preceding each one plainly indicated. A busy church Music Director will be much more likely to assume charge of the pageant music if such a score is put into his hands early. If the cues are complicated or come in quick succession, he may be glad to have one of the coaches sit with him during the performance, so that no blunder or delay on his part will mar the performance. Wrong selections "once uttered can never be recalled," when pealed forth on the full organ. If an orchestra

is to play, this should also be under his general leadership. If soloists are engaged, they must agree to wear the costumes designed for the scenes in which they appear. Sometimes professional singers secured to sing the roles of Wise Men, for example, have refused to don the rich robes prepared for them and have thrown an entire performance into confusion just before the raising of the curtain. The Music Director should have a clear understanding at the start, about the payment of singers and of "unionized" orchestras, if their work is not gratuitous. Sometimes a chorus may be organized from all the members of the society who are not involved in cast or committee. If the pageant copy does not suggest specific music, the Director will do well to select the numbers needed from the familiar classics of the church, found in the church or Sunday-school hymnals of the denominations; in the Y. W. C. A. song book; in H. Augustine Smith's *Hymnal for American Youth;* in *Services for the Open*, published by the Century Co.; in the excellent editions available of the folk songs of the nations; and in the historic anthems which have survived the centuries, rather than from some of the newer music of the "dazzling" type all too common in collections of sacred music to-day.

Costume Chairman.—The Costume Chairman will have one of the most exacting but fascinating of all the production tasks, for costumes contribute more to the beauty of pageantry than any other element except the music. The habit of "disguising" crept into the religious processions and

folk-drama at a very early date; and to-day, even a simple allegorical or symbolic dress may lift a drab spectacle into an atmosphere of triumph. If a text is accompanied by illustrations of costumes, the task of the chairman is greatly reduced. But, if not, she should consult early the note-book of designs which every Permanent Pageant Chairman should make, containing all manner of costume illustrations clipped from magazines and newspaper supplements and pageant programs. A strong loose-leaf book with leaves eight by fourteen inches makes an ideal one, for an eye on the alert for new illustrations will find a surprising number accumulating, and his book will grow. From some of the leading manufacturers of crepe paper free outline designs of the garb of the nations and of symbolic representations of the seasons may be secured upon request. There is a distinct educational value in the research work attendant upon the designing of costumes, and a wise chairman will call upon a corps of young assistants to leaf through the books which public libraries and mission boards have on the subject. Those interested in the dyeing of inexpensive materials and the technical side of pageant costuming would do well to consult the Department of Pageantry of the Committee on Conservation and Advance, 740 Rush Street, Chicago. The world's great religious paintings and such accurate portrayals as the Tissot pictures of the Old and the New Testament, offer a source of accurate information, for frequently the artists have lived in the countries whose background they portray, simply to study the native costumes.

Even an illustrated catalogue of the inexpensive, popular "Perry Prints" or "Medici Prints" and others will offer a wealth of detail to the costumer.

Once the chairman has clearly in mind the type of garment and accessories needed for each character, she should prepare an outline of these needs for her own use and give a duplicate to the one who will supervise the sewing. If the costumes are to be made and not rented, a group of volunteer seamstresses may be recruited from an organized Bible class of young women, from the Ladies' Aid Society, from mothers of the performers, who will enjoy becoming better acquainted with one another at the "sewing bees"; or in some cases the girls of the cast may assume the responsibility of dressing the production. The actual sewing will be diversion if the costume chairman has prepared the designs or patterns in advance. There is much in favor of "cooperative sewing"; that is, the plan of having one person make all the India gowns, and another all the Pilgrim hats, while another specializes in Japanese "obis" or Czecho-Slovakian smocks, for efficiency and uniformity of effect will result from this specialization of tasks.

The materials might well be purchased by the Costume Chairman, who will group her subjects with an eye to color harmony, testing the shades by the exact light which will be used during the performance. One chairman I know dressed her "sprites" in bright-red muslin outfits which looked appropriate enough by day; but when the electrician turned on the red footlights on the night of the play, she was horrified to see her sprites

hopping about in white costumes. The master-painters will render her valuable aid, not only in the matter of design, as indicated above, but in the grouping of characters and in the message of color tones, teaching her that grays and browns have a depressing effect and should be avoided in "allegro" scenes; that green brings in the note of hope and buoyant good-cheer; that Murillo blue introduces a note of the Infinite.

If costumes are to be rented, rather than made, they may be secured by church organizations from the following:

(1) Board of Foreign Missions of Methodist Episcopal Church, New York.

(2) Presbyterian Board of Missions, New York.

(3) Woman's Foreign Missionary Society of the Methodist Episcopal Church, New York.

(4) Baptist Board of Foreign Missions, New York.

(5) Department of Pageantry, Committee on Conservation and Advance, Chicago, Illinois.

The costumes of the first three collections above mentioned are principally ones made in mission lands and imported through missionaries. The Baptist wardrobe includes the Inter-Church World Movement collection. One of the largest assortments is that of the Costume Branch of the Pageant Division of the Committee on Conservation and Advance. Miss Iona M. Easley is in charge of the Costume Branch. These are not all importations but are artistic and adequate. From this same agency stage properties, such as Sedan chairs, hangings, and other articles lending native color to foreign scenes, may be secured at reasonable rates.

There is a decided advantage in using hired costumes which bring the real richness of the Orient into dramatics of a certain sort, but the educational value of making them is lost if they are simply rented "en masse." It is impossible here to go into the mysteries of dying a bolt of white cheesecloth into the shades of the rainbow or of devising of soldiers' armor from gray flannel covered with roofing disks or from cardboard covered with silver paper. Most public libraries can furnish books on the technique of pageant handicraft.

The carefully studied arrangement of color at the Class Days of many of the leading women's colleges of the land is rich in suggestions to pageant producers. The myriad tints of two or three hundred gowns of pastel shades, all made of the same sort of material, and harmonized by many different hair-tones and complexions in the shadows of shaggy pines, is an inspiration worthy of a Corot.

The costume chairman should see the final fitting of all garments and inspect them for uniformity of length when the group is *on the platform* where the performance is to take place. Nothing gives a scene a more disheveled effect than to see some members of a Japanese group with kimonos dragging on the floor and others with them stopping at the ankles; or to have robes of ancient princes fail to conceal modern trousers by several inches. Clear information should also be given by the costumer before the assembled cast on the following points:

(1) Jewelry—not to be worn at all by angels or Puritans or other "austere" types. Wrist-watches

and other jewelry inconsistent with period represented, to be avoided.

(2) Sport Shoes—taboo with dainty 1860 hoop-skirts quite as much as men's high modern shoes are unthinkable with knee breeches or kimonos.

(3) Purses—not to be carried on the arm during the performance; if there is fear for their safety, leave them at home.

(4) Dressing of hair to conform to fashion of period depicted.

These details seem almost too self-evident to mention, yet I have seen them mar otherwise excellent productions.

The work of the costume committee is not finished until all the garments have been carefully folded (and mended if necessary), packed in labeled boxes and stored in the *costume cupboard or chest*, which every economical church should own. They should be conserved for future use and may sometimes be rented to neighboring churches, bringing a little income which will help dress the next dramatic offering. The Permanent Pageant Chairman should retain the key to the Property box. If there are no available cupboards in the church, a closet may be built at small expense, with shelves for the shoes and small properties, long poles for coat hangers and drawers for the costume books, patterns, uncut material, wigs and "make-up."

Property Chairman.—The Property Chairman, whose main duty is to collect from the community and return to it all the small articles needed for "local color," will need that "infinite capacity for taking pains" which is akin to genius. He should

be familiar with the households of the neighborhood and know where he can successfully secure "hooked rugs," antique muskets, spinning-wheels, saddle-bags, throne-chairs and hospital kits. A careful reading of the pageant and an interview with the Director will enable him to make a detailed list of his needs, episode by episode. He will want to begin his search for articles as soon as rehearsals are under way and will be personally responsible for all loaned articles until they are safe in their owners' hands again. The returning of borrowed properties is somehow twice as difficult as the securing of them, but must be scrupulously attended to for the sake of good "loan credit" for future occasions.

Local department stores are often generous about lending properties from their window-trimming department. A certain Western store once gave a pageant Director *carte blanche* in the magic storeroom where fascinating Egyptian vases and trinkets gleamed on high shelves and piles of rich velvet draperies, stacks of banners of the nations and the apparel of royal personages bulged from covered boxes, while bundles marked "Spring" and "Japanese Garden" screamed their fascinating legends as irresistibly as the magic cake in *Alice in Wonderland* bore its message, "Eat me." Such a courtesy on the part of a firm, which supplies all the richness of a throne scene or the autumn-glory of a "Harvest Home" setting, can best be acknowledged by a line on the program and by *returning the articles promptly, in perfect condition.* Even so prosaic an institution as a hardware store has been

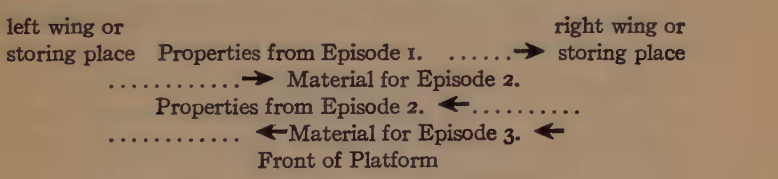
known to send dozens of wooden rakes and other bits of farm "atmosphere" to a church in its truck and call again for them on the day following the pageant or play.

Just as there should be a secure costume cupboard, so should each church have an adequate *property box*, to protect and conserve the material which is of value for future activities. "To whom do the properties and materials which thus accumulate belong? To the society purchasing them?" This is a question which often gives rise to heated discussion. The logical answer seems this: Once they are stored on church premises, they become the property of the church as a whole. Therefore, if an Epworth League buys them and a Standard-Bearer group desires to borrow them, they should be given freely, provided, of course, they are returned in perfect condition. The selfish hoarding of society possessions, either by the Ladies' Aid who lock their silver so that their young people will not use it at socials, or by an Epworth League which refuses its properties to the Sunday school, is entirely inconsistent with the spirit of cooperative Christian service.

Platform Manager.—The Platform Manager's duties vary with the type of performance. If there is but one permanent background for all the episodes or scenes, he can concentrate all his skill upon artistic drapery folds or the symbolic throne or rock or the feature about which the action centers. On the evening of the performance he will have nothing to do but enjoy it. But if settings are to be changed and interiors of rooms arranged

with their necessary attention to details, he will need to have every article just at hand in the "wings" or behind the platform and will require a corps of deft helpers who can rush the properties on and off quietly, behind the curtain. If no curtain is used, his staff will have to work under dimmed lights or be costumed as pages, as in the mediæval drama, carrying articles off and on with slow dignity.

All confusion may be avoided if furnishings for successive scenes are stored on opposite sides of the platform, if space allows, so that one group of "hands" may carry the properties from Episode 1 to the right of the stage, while another group brings on those for Episode 2 from the left, as indicated below:


left wing or storing place
Properties from Episode 1.
right wing or storing place
Material for Episode 2.
Properties from Episode 2.
Material for Episode 3.
Front of Platform

Lighting Chairman.—The Lighting Chairman is usually recruited from among the electricians of the society or church, who may not feel qualified to lead a devotional meeting but will be glad to contribute a piece of real service in their own line. One young man was kept interested in the Epworth League of a certain Pennsylvania church during the storm-and-stress period of his life by his interest in installing a first-class switchboard in the recreation room, with a dimming rheostat and footlight cluster-switches for the amber, blue, and green bulbs. He drew around him a group of amateurs

who made the lighting accessories of that Epworth League's dramatic equipment as ideal as one could desire. They learned how to convert an old stereopticon lantern into a "spot" thrown from the rear of the room; how to prepare colored gelatine slides for the homemade projector "rigged up" from a square tin cracker box painted white on the inside and mounted on a pipe-pedestal carrying up the wire for a high-power incandescent globe. They consulted catalogues of firms specializing in stage-lighting accessories and dreamed of the day when they would be able to purchase these. In the drenching rain they led parties out into the mountains to bring in fresh laurel and spruce to soften the glare of their homemade footlights and eliminate the grotesque shadows which white globes always cause. By experiment they learned the value of blue bulbs for producing night effects and of amber for daylight. Then, just when their enthusiasm was fruiting in plays and pageants which attracted community-wide attention, the Great War came and called the head electrician back to his old life with the marines and another to distinguished service with the air fleet, and the dramatic program of the church was left to another generation.

The lighting of outdoor performances is an art in itself and frequently requires the employment of professionals. Amateurs had perhaps better content themselves with daytime or twilight pageants in the open, although the performances given outdoors by American colleges are generally exquisitely lighted. A recent performance of

"Henry VIII" at Vassar College was a model of amateur lighting effects. As soon as day had faded behind Sunset Hill and twilight brought out the stars that hung low to earth, pages advanced and with long torches lighted the several seven-branched candelabra which stood about the turf-stage on tall standards. The next unit of light was from dazzling tapers which flickered through the deep pine trees as courtiers advanced, laughing and chatting in the most natural way, from barges on the lake which, with its circling spruce, forms that fairylike background for the stage. Then footlights, shaded from the eyes of the audience by a living hedge three feet high, came on, and "spots," where they were required, so that the whole area of action became pleasantly but not glaringly lighted.

If a performance is to be given in a Y. M. C. A. auditorium or some place other than the church, it is well to engage the electrician attached to the staff of the building and pay him the customary fee, rather than to have members of the producing organization attempt to manage the lighting.

To the Lighting Chairman too fall most of the "surprise devices" which add so much to the enjoyment of church pageantry. These are possible even in churches with limited resources. For example, a traveling star may be prepared for a nativity scene by pasting one of paper on a large flashlight and drawing it across the platform by wires worked from an overhanging balcony. In a church whose auditorium had a space between its ceiling and the outer roof of the building, a bright

flash light was placed high in the openwork of the vaulting and at the proper moment flashed down upon the darkness of the Judean hillside long, brilliant beams which fell upon the bare, uplifted arms of the shepherds with an awe-inspiring effect. If a church owns an electric cross or a star, this may sometimes be used in the action with great effect.

Publicity Manager.—To the Publicity Manager will fall the task of *supplying notices* about the pageant or play to the church calender and the "chapter" bulletin board as well as to the press. A personal interview with editors should guarantee three or four "write-ups": one, a preliminary announcement; a second, listing the names of the cast; another, featuring the producing committee and "spectacular" episodes; a fourth, reviewing the performance on the day following it. If the program is to be given a second time, a *photograph* of the cast, taken on the first evening, would be very effective for publicity purposes. Such a picture should be made for the sake of record, if nothing else, and may be taken either by a newspaper photographer or by some other professional one engaged by the Publicity Chairman. The securing of such a picture will call out the reserve strength of the cast, weary with excitement and impatient with the delays always incident to posing a large group, arranging the electric wires for the flash, and so forth; but loyalty to the pageant-enterprise should keep everyone in position until all have been dismissed by the Director.

Under publicity too may come the preparation

of a *printed program* which can be sold two weeks or more before the performance, and used as an admission ticket; or, if no entrance fee is to be charged, the program may be distributed in advance for the sake of stimulating interest in the affair. Sometimes it is wise to secure several pages of advertisements from friends of the society and from well-known business firms in the community. These always pay for the added cost of printing them and leave a substantial balance to help meet the other items of expense. The training gained by the Publicity Chairman with his programs is a by-product of the enterprise not to be ignored.

He will find *posters* another legitimate means of announcing the program to the church and community, for they cannot be seen in elevators, corridors, and windows without attracting to the performance a number who would not otherwise have come. Art students who are members of the church; high-school boys and girls; Scouts, and even members of the Junior League can turn out very adequate work under the direction of the Publicity Chairman.

Business Manager.—The Business Manager of the undertaking may be the treasurer of the League or young people's society. A meeting of the organization should be held within a week after the performance, to receive the money turned in from the sale of *tickets*, to pass upon bills and finish all business matters connected with the enterprise. If the business manager has kept a systematic chart indicating how many tickets have been given to each individual, it will be an easy task to check

them up and call in either the money or the unsold tickets. The whole work of having the tickets printed, giving them to members of the organization to dispose of, appointing doormen to receive them and someone to sell them at the door should be carefully attended to by the business manager himself. If there is no entrance fee, but an offering received during the evening, the *appointing of ushers* for this purpose will also come within his province, as well as regular ushers to seat the people and distribute the programs. Members of the society not in the pageant cast will be glad to render service in this way.

Pageant Secretary.—The Pageant Secretary should make a complete telephone list of all members of cast and committees and make all communications to them concerning rehearsals and other matters for the Director. To each one playing a part in the performance he or she should give a schedule of the dates when he will be expected to report for rehearsal.

Name	Part Played
John McClellan	The Holy Man of India.

Date of Rehearsals	*Place*
Tuesday, October 1—8 P. M.	Gymnasium
Thursday, October 3—7 P. M.	Auditorium
Monday, October 7—8:30 P. M.	Sunday School Building

And for the Director, the Secretary should make a detailed schedule showing which episode-groups

or acts are rehearsing at a given time, and in which part of the church.

Date	*Hour*	*Group*	*Coach*	*Place*
Oct. 1	7 P. M.	Episode 1	Miss Smith	Gymnasium
	8 P. M.	Prologue	Mr. White	S. S. Building
	9 P. M.	Chorus	Dr. Martin	Auditorium
Oct. 2	7:30 P. M.	Episode 2	Miss Smith	Gymnasium
	9 P. M.	Chorus	Dr. Martin	Auditorium

The groups which are scheduled for the latter part of the evening one week should be given their share of early rehearsals the week following. If groups of children are involved, they may be trained in the afternoons and thus keep the evening periods from being crowded and confused.

Questions for Discussion

1. For what qualities would you look in an ideal Chairman of a religious pageant or play? Describe the most successful one you have known.
2. Outline the duties of the Director of Music.
3. By sketches or detailed notes, indicate costumes you would recommend for some pageant or play whose text is at hand.
4. In your local organization, would cast be able to provide own costumes if shown pictures by Costume Chairman?
5. Which principle should govern the costuming: richness of effect secured by rented professional costumes; or educational value of a homemade wardrobe?
6. Outline in detail a publicity campaign for a church pageant to be given in your own community.

7. Considering that pageantry was originally of, for, and by "the people," would you advocate free admission with voluntary offering, or admission by ticket?

OUTLINE OF CHAPTER VI

SELECTING AND TRAINING A CAST

"The Try-Outs."

1. Appearance of Cast.
2. The Voice.
3. Mental Alertness.
4. Expressive Power.
5. Dependability.

Training the Cast.

Conduct at Rehearsals.

A Few Pointers for the Amateur Coach.

A, B, C's for the Cast.

The Finished Performance.

Cataloguing Characters.

CHAPTER VI

SELECTING AND TRAINING A CAST

After the producing committees have been appointed and their members have consented to cooperate in the enterprise, it will be time to select the cast. Early announcement of the place and time when "try-outs" will be given should be posted on the bulletin board or given verbally at the regular meeting of the society. The main responsibility for choosing those who will best convey the message of the pageant or play will fall upon the Director, but as many of the sub-committee chairmen as possible should be present at the trials.

"The Try-Outs"

If many have responded to the invitation to try for parts, several may be asked to read the lines of certain characters, and the one who shows the most intelligent interpretation of the lines should be selected. Often persons who are found unsuitable for the part they try for will show great possibilities for another role. The utmost tact is required in assigning parts; people are often sensitive about their rejection or offended if asked to play an unattractive or "negative" character; yet competition in the initial reading gives the stimulus of wholesome rivalry. If it is feared that

not enough first-class "talent" will voluntarily try for parts, the Director can quietly approach persons he thinks fitted for the work and encourage their coming out. Even after the most careful selections have been made, it may be found necessary to substitute new persons for some of the parts. Mere eagerness to participate is not the only qualification for cast members.

No reading of lines by applicants for the cast should begin until the Director has either read the pageant text to the whole group or given them a detailed review of its contents, atmosphere, and purpose. Once rehearsals begin there will be no opportunity to speak to the cast as a whole; and if the characters of one episode know only the action of their own scene, without its relation to the whole, they will find themselves lacking the motive to carry it through. "Why are we to look angry? Where are we supposed to be marching? Who are we anyhow?" they may well ask, if they are coached only in their own particular action.

Candidates may be graded by the following points:

1. *Appearance.*—Do hair, complexion, height, and general bearing express the personality of the character? Extremely tall men or fair-haired girls are automatically eliminated from Japanese roles. Only stately figures will be satisfactory for symbolic representations of the Church, Education, etc.

2. *The Voice.*—Can it be heard by all of the audience? Is its quality pleasing, resonant, melodious, as well as audible, or is it merely loud by being harsh, "staccato"?

"EXPRESSIVE POWER"
From "The Wayfarer," presented at Columbus, Ohio

3. *Mental Alertness.*—Can lines and cues be easily memorized? Sometimes pageant "principals" prove themselves in emergencies to be familiar with the lines of the other characters of their episode.

4. *Expressive Power.*—Can they adequately convey their message, by facial signs, tricks of manner, and personality?

5. *Dependability.*—Can they be relied upon, judging from past experience, to be faithful in the matter of rehearsals? The faithfulness of mediocre ability may contribute more to the final success than the spasmodic brilliancy of distinguished talent.

Training the Cast

As already indicated, better intensive training will be possible if certain persons are put in charge of episodes and assigned separate rooms or hours for bringing their group up to a certain degree of finish. If the characters know that they will not be expected to sit wearily through several scenes while waiting for their turn to come, they will be more willing to assume the responsibility of a part.

Intensive coaching for the leading members of the cast will yield astonishing results. If someone in the church who has had experience or instructions in the rudiments of public speaking could take them aside and go over all the lines, word by word, accenting the important ideas, eliminating the monotonous tones, heightening the expression, it would add substantially to the effect. An interested pastor who stepped into a rehearsal one evening,

saw a perfectly wooden representation of the character of France. Taking aside the young lady who was playing the part he described vividly the Marne of which she was speaking, made her see the patient little fishermen there, pictured the pulverized hillside outside Verdun, made the whole image of her speech glow with meaning; and when she spoke her lines at the next rehearsal, the cast looked up in amazement, to see if someone else had been assigned her part. All self-consciousness which tends to make especially the longer scenes monotonous must be carefully absorbed into a deep concern for the progress of the whole undertaking.

If the Director would refuse to begin rehearsals until the lines have been learned, or at least until they are so familiar as to make their reading smooth and expressive, he would reduce by half, the number of rehearsals necessary. It is not fair to the cast to "learn by doing." Experience has proved that a smaller number of practice periods, conducted with a businesslike conservation of time, produces better results than several weeks of stupid work, attended by a fraction of the cast or delayed by persons who procrastinate about memorizing their parts. I have seen an excellent pageant involving thirty characters produced before a large Sunday evening audience after only two rehearsals.

Conduct at Rehearsals

Early in the enterprise, the cast must be made to understand that they can materially assist the coaches by avoiding acute spells of "giggles" and

indulging in facetious comments. Of course it is amusing to see one's best friend arrayed as a bandit-king or prancing about the platform in guise of Winter, attacked by Spring, but the ridicule of one's fellows never makes a difficult part more easy to interpret.

Sometimes pastors attend the first rehearsal and speak to the cast along the lines of pageant conduct; or offer a short prayer, intimate and informal in character, sounding the keynote which will steady the young people in their effort to be interpreters of truth. Especially on the night of the performance a popular pastor can do wonders by moving among the various groups, all dressed and primed for their parts, bolstering up the morale of the timid, taming the overanimated "sprites" who go racing through hallways, and creating a contagious atmosphere of confidence and keen eagerness for the course, as of a horse, chafing for his race to begin.

A Few Pointers for the Amateur Coach

1. Do not call out loud criticism of individuals in presence of the cast, especially if they are based on personal mannerisms or provincialisms in speech. Speak to them aside and avoid offending their nervous sensitiveness.

2. Don't detain young people overlong. A poorly managed rehearsal is exhausting and makes the next one difficult.

3. Don't allow groups to stand in stiff, awkward formation or in straight lines, or individuals to speak with back to audience.

4. Go frequently to rear of auditorium to test carrying power of voices.

5. Watch that voice tones are maintained until the very end of sentences.

6. Encourage by-play among minor characters, but do not allow it to become so prominent as to distract attention from main action.

7. Get the maximum effectiveness out of processionals, having them come in by as many different doors as possible. Cultivate the stately "pageant tread."

A. B. C.'s for the Cast

1. Minimize irrelevant talking when on the platform at rehearsals or waiting outside to come on.

2. Keep sweet when corrected by the coach; even solicit constructive suggestions for improving your part.

3. Try to *feel* sincerely the part you are playing. As Rosamond Kimball says in the Introduction to her short but excellent dramatic arrangement of the Easter narrative (published under title, *The Resurrection*, by Samuel French, New York), "All those who take part in it must know that it is not so much what they *do* as what they themselves *feel* that is of first importance. It rests with them to create the atmosphere which like a garment of light will clothe the whole service. Let the actors read the resurrection story again and again during the time of preparation until they feel that they themselves have become part of it in the deepest sense."

4. Take a minor or unattractive role willingly if asked to do so. Do it so excellently, that next time you will be given a larger part.

5. Do not "cut" rehearsals or leave before dismissed and thus put an added burden on someone else. This is not "playing the game."

6. Stick to the finish, even to remaining for the official photograph when you are exhausted and hungry and "keyed-up" from the performance.

The Finished Performance

On the evening of the pageant or play the entire cast should be in the building at least an hour before the time announced for it to begin. The one feature of "make-up" alone always requires longer than anticipated. Each episode-group should be assigned a definite room or place where they will find the costumes which the committee have placed in orderly fashion on chairs, with all the little accessories to be worn or carried, ready with the outfit. It is not advisable for the cast to take their costumes home after the dress rehearsal, for often parts are forgotten and last-minute confusion results. Dressing rooms for boys and for girls, well stocked with pins, needles, and mirrors, should be available.

When costumes are donned, the episode groups should return to their assigned place to be "made up" by persons who have had experience in using grease-paint and in drawing the lines so necessary for creating certain expressions of depression, cunning and joy, under intense light. It is best to try each person's "make-up" by the light which will be

used in his scene, if the cast assembles before the audience begins to arrive. The ruddiest complexion will pale under the glare of footlights.

While waiting for their turn to go onto the platform, after the performance has begun, the groups may entertain themselves with story-telling, charades, or other "passive" games; or, they may simply relax, as the best preparation for a superlative performance. There should certainly be no running through the halls, or peeping from behind scenes, for once the action is under way, the time for entrance comes with amazing speed, and the Director will have no opportunity to search the building for missing Mexicans, nor will he care to have the costume-surprises of his episodes spoiled for the audience by premature glimpses of excited, curious cast members.

Cataloguing Characters

A list of all the persons who have taken part in the pageant, together with the names of the parts they have played and a general rating of their ability, should be kept in a card-catalogue or loose-leaf note-book by the Permanent Pageant Chairman of the society, for reference when a new cast is to be recruited.

Questions for Discussion

1. Divide the class into two groups, making one a committee for selecting a cast for a pageant episode, and the other, a group of people trying for parts. Let the try-out committee select the material which

seems to them best, and have them analyze their reasons for their choice.

2. What preliminary steps should be taken by Director and by cast before rehearsals begin?

3. What may the cast themselves do, outside rehearsals, to improve their own interpretative powers?

4. What is the best means of dealing with a cast-member who is hypersensitive to legitimate criticisms?

5. If a person is unwilling to assume a role when first approached, should he be "coaxed"; or would better results follow if someone else were found?

6. Would you justify absence of Producing Committee from your own local meetings occasionally for the sake of visiting other groups who are presenting dramatizations, to gain ideas?

OUTLINE OF CHAPTER VII

PAGEANTRY AND CHARACTER-BUILDING

TWO POINTS OF VIEW.

1. Value of Spontaneous Dramatizations.
2. Power of Conveying Message to Audience.

BY-PRODUCTS IN CHARACTER:

Self-discipline.
Promotion of Fellowship.
Training in Cooperation.
Conserving Abilities for the Church.
Teacher of Arts and Crafts.
Pageantry as a Proving Ground.

THE USE OF PAGEANTRY IN MISSION LANDS.

The Use of Dramatics in Medical Missions.
"Pantomime Pictures" for India's Kindergartens.

CHAPTER VII

PAGEANTRY AND CHARACTER-BUILDING

Two Points of View

The greatest value of church pageantry is not in its pleasurable ministry to groups of weary people, not in the sums of money it elicits for worthy causes by its "propaganda" appeal, but in its tremendous educative power. It has been called "a hundred-headed teacher who educates by the wholesale." It interprets God's progressive revelation of truth, and gives significance to complex trends of society over wide stretches of time, "bringing into the focus of two hours the developments of centuries."

But upon whom is this educative power designed to operate? Upon those who witness the performance or those who enact it? When the last tableau of a pageant has been effectively massed and the recessional has wound down the aisle to the cadence of majestic music, two very definite sets of reaction have been stimulated; first, the cast have lived situations which will always remain vivid because experienced under the stress of heightened emotions; second, the spectators have responded to their appeals presented with beauty, color, music, grace and eloquence—all the elements of life itself, for of such is the "stuff" of a pageant. These two sets of reaction are the basis of two

points of view among those who are interested in "educational dramatics."

1. *Value of Spontaneous Dramatization.*—There are those who believe that we should so fill a child's consciousness with the clear realities of Bible narratives and other records of religious truth that these impressions will just naturally overflow in a spontaneous enactment of what he has come to feel so intensely. It matters not how crude the portrayal may be if it expresses effectively the teaching which the child has absorbed. The audience may be very small, perhaps only a mother or a teacher or a group of playmates. The "properties" may be old portières or wisps of cheesecloth or a cardboard crown. The unconscious sincerity of the young actors may produce laughable effects. But the value of this adventure in self-expression so far as the child is concerned is unmeasurable, for it assists him in the process of character-building.

Dr. Norman E. Richardson, professor of religious education in Northwestern University, has made the following analysis of the psychology of the dramatic method of teaching.

"The learning process involved in character-building consists of three basic elements. (1) Motives or incentives. (2) Knowledge that can become identified with these desires. (3) The modification of the present action system through active experience. If the forcefulness of original nature is to be conserved, the child must use its original desires or urges while achieving new action patterns.

"Educational dramatics constitute a strong

stimulus to the pupil's motives. Right action patterns are provided and, through participation in the dramatic production, the pupil achieves skill—that is to say incorporates the action patterns into the organization of his own action system. These are the three essential steps in character-building, for character is but a system of inter-penetrating habits and skills that include behavior patterns taken from the life of our Lord and from other creditable character sources. The church is coming to have a more intelligent appreciation of this method of teaching religion. I predict that during the next twenty-five years the popularity of educational dramatics will increase within our churches."

2. *Power of Conveying Message to Audience.*—There are others who believe that the educational value of the dramatic method lies in its power to convey the great messages of religious truth, in its social, as well as personal implications, to audiences of average-minded individuals and to influence them by the moving presentation of this theme. This "wing" of educators believes that the production should be as finished, in what it attempts to do, as the professional drama. The naive, earnest crudities of childhood's spontaneous dramatizations do not particularly interest them.

Both points of view have much to support them. Perhaps we may conclude that the impromptu dramatizations of childhood, which naturally spring from the skillful story-telling by a teacher, are of great value for that age-group, but are not so successful with young people from the early-ado-

lescent age on. "Young people" are often too self-conscious to fling themselves into original dramatizations. Their imaginations have shed their wings with the passing of childhood. They fear being ludicrous. Their *amour propre* will not brook even kindly amusement on the part of spectators. They demand a carefully prepared manuscript which will be a safe guide for action.

By-Products in Character

Agreeing, then, that education is the main aim of church pageantry, let us consider, briefly, some of the by-products it yields in character-building.

Self-Discipline.—Rehearsals are a veritable school of discipline, wherein self is beaten into willing subjugation to a common enterprise. I have seen a group of "harvest girls," just bursting with bits of romantic gossip crying aloud for repetition, resolutely keep locked lips in the "wings" while waiting to come in as a chorus at a certain place in the action. Giggling, whispering, and laughter would have spoiled the "surprise" element so necessary to effective pageantry, and they knew it. I have watched college men, with their athletic forms crammed into borrowed uniforms several sizes too small, stand bewigged and whiskered through long hot dress rehearsals without complaint or impatience, for they were putting into operation the principle of surrender of individual rights for the attainment of a common end. Quite as nobly have timid souls emerged from the chrysalis of self into courageous expressiveness, all in the course of pageant preparation.

There is discipline too in the surrender of personal engagements for the sake of rehearsals, grudgingly at first, until the vision of the finished offering dawns on them, with all its possibilities for beauty and effectiveness of appeal, but from that moment on, the tide of enthusiasm among both cast and committee runs high. Morale, dampened by a drenched pursuit of laurel and rhododendron for "background," rises suddenly as the picture of the beautified whole seizes even the decorating group.

Promotion of Fellowship.—Pageants promote fellowship. Rehearsals are often as enjoyable as "socials." A certain one I have in mind called for a large number of "teen-age" young people. It was to be given in July, when many were home from college and restless for activity. Capitalizing this opportunity, the chairman selected many of her characters from the college group. To be sure, it is not always easy to persuade this "dignified" section of the community that they have not "outgrown church entertainments." But once the first influential youth has consented to take part, he will form a nucleus around which others can be gathered, by the chairman's casually remarking, "Of course, Bob is going to be in it, you know, and several of the Vassar seniors who are home this summer." "Mob psychology" must be applied in recruiting a cast of this age. The first rehearsal will be a voyage of discovery, where young people, separated by a year or two away at school, will be surprised to find how much they have all improved in the meantime and how really

interesting are the little fair-haired girls and noisy boys who used to torment one another in Junior League. The burly color-bearers and the picturesque daughters of the nations will soon find much in common, and the first thing the chairman knows, a fine agency of wholesome fellowship has been set in motion. After the pageant is over, the cast will probably want to give the committee a party and the committee, one for the cast, to prolong the good times incident to the enterprise.

I have seen pageantry amalgamate new young people, too, who have been standing on the outer edge of the church life in a strange community where they have come to study nursing, medicine, art, and what not. The importance of this amalgamation cannot be overemphasized. Once a newcomer has been asked to do something definite for the church with which he has cast his lot, he feels that he has been discovered as an individual, not viewed merely as a unit in a mass of humanity. He is bound to the church only by so many strands as he has tasks on her behalf.

In large churches too, where new adult members are slow in becoming acquainted with the old, mothers have been drawn together while watching their "Betty" and their "Bud" rehearse together the carrying of the queen's train, or while stitching up tunics and wiring fairy-wings or silvering trumpets for the heralds.

Not only does pageantry create solidarity within groups of young people and the church community, but it can be made the vehicle of promoting world-fellowship among the nations. An excellent

example of this was afforded in Edinburgh at the international convention of Rotary Clubs. The first session was opened with a brilliant pageant of the processional type, in which the twenty-five nations where Rotary organizations exist were impersonated by maidens in native dress, moving with brisk pace down the aisles of Usher Hall, preceded by stalwart youths bearing the banners of nations, while the great pipe organ rolled out anthems which brought Briton, Frenchman, Cuban, Canadian, and all to their feet with thrilling cheers. Although each delegate applauded as the strains of his own national anthem rang out and the flag of his heart swept by, yet, when all the Nations and flag-bearers were massed on the platform, the real emotion which welled up in his soul came from a sense of seeing before him the enactment of that fellowship for which the whole world prays, when "men may brothers be, for a' that and a' that."

Training in Cooperation.—Few church activities offer a better training ground for the "fine art of working together," and of keeping sweet while doing it, than pageantry. The necessary criticisms of individual characters; the countless interruptions of the coach, for the heightening of expression; the inconveniences caused by absentees; the multitude of details confronting the committees afford constant opportunities for the friction of fatigue. Yet I have seen a group of young people work together in the production of a peace pageant with truly remarkable spirit, cheerfully following out every suggestion, enjoying one another's company, and bending every effort toward getting their

message across to the audience. After an elaborate play given recently in one of the colleges of the land a spectator remarked, "The chairman says she has never seen folks work together in better spirit—no clashing, no pouting, no ill temper—but when it was all over, they went back among the wings and smoked like chimneys, to let off their suppressed feeling." I am thankful that *church* pageants can be put on congenially without any such aftermath as this.

Conserving Abilities for the Church.—Pageantry conserves for the church certain talents which might expend their energies elsewhere. A young girl of marked dramatic ability, for example, had just been graduated from a school of expression and was leaning toward the professional stage as her vocation, when she was asked to take a pageant role which called forth all her ability. As she watched the coach manipulating the various scenes and saw the skill it required, she realized for the first time in her life that the church might have a place for her talent, and she is now asking herself whether she ought not to prepare for the work of a director of religious education with all its challenge for recreational leadership.

Another young woman who was studying art under prominent illustrators was home for an extended vacation, and felt that, through her long absence, she had gotten out of touch with the church; in fact, that it did not need anything which she could supply. A pageant was announced. The chairman needed effective publicity posters and a program design. Here was a way for the

young artist to lay her talents at the feet of Christ. Similarly, a violinist, resting at home, felt that she was out of the line of regular "church jobs," such as leading Epworth League or teaching a Sunday-school class, but when asked to do "obligato" work for the Sumatra scene in a missionary pageant, she gladly brought her cultivated talent into play. An English war-bride, lonely and unrecognized in the local activities, proved a genius in designing and making the costumes of the nations.

A pageant, in short, is a cross-section of life; into it go all the abilities—musical, interpretative, æsthetic—which make up human nature. In it, Shakespeare's "seven ages" of man all play together; and from it accrue benefits and life lessons undreamed of in the days when the special festivals of the church were observed with "recitations" and "drills" by the "primaries" and "beginners."

Teacher of Arts and Crafts.—Free training along many practical lines is available to young people who enlist for a pageant. The chorus members with good, undeveloped voices receive suggestions from the musical director which they will later use in solo work; they become familiar with classics of the church and with the fundamentals of choral work and part-singing. Usually the best electricians of the congregation have charge of the lighting effect, such as the illuminated star and other spectacular features. From them the alert boy assistant will learn devices which he will subsequently introduce into his home radio room. Similarly, practical lessons in carpentry will be picked up from observing the construction of the

platform, dais, throne, cradle, or mantel demanded. The cleverest designers and needle-women of the church work out Britannia's helmet or India's "saris," and from them girls will get amazing revelations of ingenuity.

Pageantry as a Proving Ground.—The most valuable by-product of church pageantry is the revelation it gives the young person of his own powers and abilities. It is an adventure in self-discovery. "I never thought I could play that part!" "Wasn't it fun?" "When are we going to do it again?"—these are the post-performance remarks overheard frequently by the coach. The colorless May Smiths and the dull John Grays forget that some have called them stupid and are amazed to find their awkward movements and painful timidities disappearing under the magic influence of the coach. It has been said that "everyone enjoys being a hero, if only for a moment."

> "If I could be somebody else
> I sure don't know jest who I'd be.
> There's one thing, though, I'm certain of
> I'm good and sick of bein' me."[1]

"Didn't we do it well?" is the thought of all who contribute to a successful performance, no matter how humble his part.

Young people have been known to find their life-work in the process of a pageant production. Once they have enacted the problems of a waking China or a stricken Japan, they will never forget

[1] From "Spring Fever," in *Rhymes of ■ Homesteader*, by Elliott C. Lincoln. Used by permission of Houghton Mifflin Company, New York.

them. The magazine, Missions, recently contained the following summary of effects produced by Dr. Charles R. Manley's pageant, "Sundaramma," presented at McMinnville, Oregon:

"1. People attending, who have not been interested in missions before, said that they never could have realized that such conditions existed.

"2. The whole cast was deeply impressed with India's need.

"3. *Three definite volunteers for foreign Missions* were secured as a result of the pageant."

Three volunteers for missions from one piece of church pageantry! Yes, and doubtless scores of men and women teaching and preaching and practicing the ministry of healing around the world to-day first *imagined* themselves in these situations in some "life-play" or demonstration in a home church, for we seldom engage in any large piece of activity without having first *pictured* ourselves doing it or without "playing" the situation just as really as when we were children.

The Use of Pageantry in Mission Lands

Nowhere has the character-building power of pageantry been more definitely tested and proved than on the mission field. The Church School magazine, which contains excellent dramatizations and material suitable for dramatic treatment, goes to every mission of the Board of Foreign Missions of the Methodist Episcopal Church and, as a result, the news-letters and items from such papers as The Indian Witness indicate frequent use of dramatic translations of pageants and programs

by missionaries, as well as original scriptural dramas by the students. The following statement is very significant.

"Malacca, Malaysia"

"Recently we put on the pageant entitled 'Out of the Bible,' as found in The Church School. It was most enthusiastically received by the people here, and was the means of raising money to buy supplies for some of the out-station Sunday schools recently opened. We find this magazine of most practical service in our work, especially the pageants and programs which help greatly in our Sunday schools. The price of this periodical is money well invested and we trust the Board will continue to send it.

"Sunday-school work is an important phase of our work and any tools to help us are greatly appreciated."

The Union Christian Colleges of the Orient are engaging in amateur dramatics which compare favorably with similar activities among American undergraduates. Concerning the presentation at Yenching College, China, of "Much Ado About Nothing" (for which an old proverb suggested the title, "Without Wind, Rising Waves") Miss Ch'eng, of the college faculty, who prepared the translation, remarked: "Far more important than the great artistic and financial success of the play was the development of the girls in responsibility, self-control and team work during the weeks of preparation. To the proceeds of the play itself was added $100 in personal gifts from the students."

本劇撮略

陶冶奇方一劇英人沙士比亞所著第拾柒世紀事跡也

怕丟阿富翁巴普提者有女公子二人長名喀特林粗俗句暴以利舌著稱名卞喀美麗雅當時少年多鍾情者翁誓必長女婚事完成次女始能論嫁求婚者多失望焉翁欲聘名師授其女音樂詩文等陸讓提歐少年皮撒富商之子也令其僕冒名往求婚巳則投身巴宅教授巳而卞陸二人彼此鍾情

要初克由者嗜利少年也不畏喀之句暴毅然求婚多方調理始强定婚約結婚日要縷衣敝屣遲遲而至禮畢强偕新婦騎歸偉爾那跋涉雪道三日且絕其飲食及至其家要怒斥僕役以示其威喀饑慴交攻欲怒不敢經百般陶冶之後驟經句惡之喀特林一變而爲溫馴之賢婦云

A TYPICAL CHINESE PROGRAM
"The Taming of the Shrew"

At this same college in the spring of 1923 was presented "A Pageant of Light," in which the symbolic colors of courage, love, et cetera, were shown combining to form the true white light of Yenching. Another enterprise was the production of "Twelfth Night," with Chinese girls playing the parts of Aguecheek, Sebastian, and lords of Western civilization. The students of Ginling College also have experienced the good fellowship and self-discipline proceeding out of pageantry, if we may judge by the happy expression on their faces in the accompanying picture of the tableau-group under the blossoming trees.

The China Christian Advocate for October, 1923, contains an interesting article telling of Bishop Keeney's appointing a pageant committee for the Foochow celebration of the Methodist Jubilee in his area: "Perhaps a pageant committee is not just the group of persons that one would naturally choose to take charge of a soul-winning campaign. It may be, however, that . . . Bishop Keeney felt that the power to use one's imagination would be an essential qualification. Surely imagination is one of those heaven-sent gifts which our Father uses to enable his children to see visions, dream dreams, and give 'substance' to their faith."

In addition to the large historical pageant, smaller ones were planned, to "harness the latent energy of the young people to an interest in Christian service and to "get across" to the open-eyed outsiders so gullible to the propaganda of cigarette manufacturers, the essentials of Christ's message. The plan called for a pageant, "Sowing the Seed," to be

THE USE OF PAGEANTRY IN MISSION LANDS

Scene from Play given by Girls of Ginling College, China, and from Pantomime of "O Zion Haste," by Standard Bearer Girls of Johnson High School, Jubbulpore, India.

given at the close of the training classes for Chinese young people who had volunteered for some sort of service task. "Here in Foochow," says the Advocate writer, "we were fortunate enough to have as director of the pageant, the author, Miss Dorothea Keeney, of Hua Nang College. The front of the stage had been arranged as a field, covered with real soil, with rocks and thorns bordering it. As the proclaimer gave Christ's beautiful word-picture of the sower and the seed, one of the students of Fukien Christian University, dressed as a typical farmer, went back and forth across the field, preparing the soil, scattering the seed, and covering it with earth. The simplicity of the acted parable hushed even the youngest students in the audience."

When the reports of the workers in the "service campaign" were brought in, another scriptural pageant, "Friends of Jesus," was presented. "So effectively does this dramatic presentation of China without Christ show the personal responsibility of every Christian for his fellows that it seems as though it must appeal to the most lukewarm Christians in the audience."

The Use of Dramatics in Medical Missions.—The dramatic method is summoned to meet all sorts of teaching emergencies in foreign lands. In China, for example, the Council on Health Education cleverly visualized for the people the terrific toll of tuberculosis by a mechanical device showing a little Chinese man coming out of an unventilated native house and falling into a toy coffin every twenty-seven seconds, indicating the deaths from

tuberculosis in China. A more ambitious harnessing of the dramatic to the health program of this Council is seen in their adaptation of the Dragon Festival in the spring to their scheme of health education.

"Pantomime Pictures" for India's Kindergartens.—In India, where it is very difficult for missionaries to secure attractive charts to use in teaching simple hygiene to the little people of the Christian Kindergartens, pantomime groups have been "staged" in common courtyards, showing a mother grinding corn or a group washing clothes at a well, and photographed at work. These snapshots have then been greatly enlarged and colored until they look like "India-Jessie Willcox Smith-Child-Life Pictures." It is the hope of far-seeing teachers at the Isabella Thoburn College that these pictures may be lithographed and printed cheaply, for distribution among kindergartens throughout India.

Questions for Discussion

1. How far should the impression upon the audience be considered in preparing dramatizations?
2. How does the motive of sacrifice operate in pageant preparation?
3. Tabulate some of the things you learned by participating in a church pageant.
4. Is there any tendency at all for young people to become the sort of character they impersonate?
5. Mention some themes or actual printed texts which you would recommend for production

by groups of young people in foreign lands who have not long been Christians.

6. In what ways do missionary pageants stimulate the world-wide activities of the church?

OUTLINE OF CHAPTER VIII

SIMPLER DRAMATIC FORMS

1. Life Plays.
2. Impersonations.
3. Impromptu Dramatizations.
4. Tableaux Vivants.
5. Synchronized Slides and Music.
6. Visualized Parables.
7. Dialogues.
8. Debates.
9. Song Festivals.
10. Dramatic Services of Worship.
11. "Airplane Cruises."
12. Charades.
13. Marches, Drills, and Action-Songs.
14. Declamations.

CHAPTER VIII

SIMPLER DRAMATIC FORMS

For groups who wish to present religious truths or missionary incidents in graphic form but do not have time or equipment to put on a full-fledged pageant or drama, there are many simpler dramatic forms which have considerable educational value.

1. Life Plays

Life plays or "demonstrations," or "sketches," portraying customs in foreign countries may be found in *World Neighbors* (Cincinnati, a magazine published monthly); in *The Sunday School Journal* (Chicago, Illinois); or may be secured from the Young People's Missionary Education Movement; or from the Women's Boards of Missions of the various denominations. Life-Plays are extremely popular and very instructive; their simplicity, as compared with the intricacies of a full pageant, makes possible a greater finish when time for preparation is limited.

2. Impersonations

Impersonations of famous missionary heroes, native converts, and of the statesmen who lead the great denominational policies of missionary enterprise are popular at socials, on "Stunt Nights," or even at regular devotional meetings. Someone dressed in a tightly buttoned high vest might

represent Bishop Thoburn and tell in the first person the story of the early conquest of India for Christ. Biographies of Bishop Bashford (see his *China: An Interpretation*) or of Bishops Harris and Lewis will suggest the words which might fittingly be uttered by the young people impersonating these great Christian leaders. The graphic stories of native Christians, as recorded in the "Advocates" of Methodism and in "Missionary News," may be put in the first person and related by young people in costume: "I am Bandit King, of China, once the terror of highways, but now turned Christian benefactor, through the power of kindness shown by a missionary doctor," et cetera.

3. Impromptu Dramatizations

Impromptu dramatizations of Bible narratives give an opportunity to groups of Junior-League age to express their own interpretations of the stories related by their teachers. The action may be crudely melodramatic and the dialogue prosaic, but the performance will have a naive virility and expressiveness which is earnest and sincere. Impromptu dramatization, however, is not so successful with older young people, whose developing sense of order and precision demands a written text.

If the power to see the dramatic situations in books be cultivated, many original dramatizations from current books on themes of world-interest will be easily possible.

4. Tableaux Vivants

"Tableaux Vivants," or living pictures, may be

used to illustrate some of the great missionary hymns or social songs of the Church, many of which are concrete enough to lend themselves admirably to such a dramatization. A chorus or soloist should sing the various stanzas, while costumed performers in silence enact the message. Among the hymns which lend themselves admirably to such treatment are "Where Cross the Crowded Ways of Life"; "Jesus Calls Us O'er the Tumult"; "Angels from the Realms of Glory"; "I Think When I Read That Sweet Story of Old"; "Nearer, My God, to Thee," and practically all of the Christmas and missionary hymns of the church. An arrangement of "O Zion, Haste" and of "That Sweet Story of Old" may be secured from the Woman's Foreign Missionary Society of the Methodist Episcopal Church, 581 Boylston Street, Boston. A detailed description of a picturized arrangement of "Fling Out the Banner" is included in *Making Missions Real* (The Methodist Book Concern, 150 Fifth Avenue, New York).

5. Synchronized Slides and Music

Synchronized lantern slides of the Christmas and Easter story, as conceived by the world's great artists, *and the music* inspired by the same narratives, make a delightful program, when the chorus of young voices has been adequately trained. Sometimes pageants have had as their climax one of the inspiring hymns of our faith, illustrated by slides (consult pastor as to where these may be secured). Young people are profoundly interested in *church history* and would enjoy enacting in "tableaux

vivants" a Christmas in the home of the Wesleys at Epworth Rectory, or the early-morning preaching of the founder of Methodism or a meeting of the Holy Club at Oxford.

6. Visualized Parables

The Parables of Jesus lend themselves admirably to visualization by tableaux groups, for what are they but pictures of the scenes familiar to Jesus, given meaning for us by the great Interpreter? Frequently stained-glass windows in the churches, illustrating, "The Good Shepherd," "The Sower," "The Prodigal Son," et cetera, will furnish inspiring suggestions for living pictures.

7. Dialogues

Dialogues of the "Socratic" type, conveying information by a series of questions and answers, are effective for spreading truth about world situations. They require no "setting" and very little costuming. Monotony is the chief peril to be guarded against. When only two persons occupy a platform, it is essential that they have personality, spontaneity, and a good share of vivacious charm.

8. Debates

Debates are a very popular method among young people for presenting effectively both sides of questions of the hour. The wide preliminary reading which they presuppose is of value in itself. The public schools are including training in argumentation in their curricula and as a result the fundamentals of debating are familiar to the average

young person. Such topics as the following are of interest to Epworth League groups:

Resolved: That it is easier for a girl than for a boy to be a Christian.

Resolved: That war is inconsistent with the teachings of Jesus.

Resolved: That a life of isolated meditation, as exemplified by John the Baptist's wilderness experience, may contribute to the welfare of the world as much as a life of active service, as illustrated by the ministry of Christ.

9. Song Festivals

Song festivals by groups in costume are picturesque and profitable. The folk-songs of many nations may furnish an evening of delightful entertainment. The two volumes of *Folk Songs of Many Peoples*, published by The Womans Press (New York) will supply all necessary material. An illustrated book of *The National Costumes of the Slavic Peoples*, which may be secured from the same publisher, will give valuable aid in dressing some members of the chorus, also *Sixty Patriotic Songs of All Nations*, published by Charles Ditson, New York, is a splendid collection. The public libraries have books with costume designs of many lands, and from the Woman's Foreign Missionary Society of the Methodist Episcopal Church may be secured for a small sum, a leaflet of "Costumes for Missionary Demonstrations." Bundles of flags of many nations and an illustrated leaflet identifying them may be secured from The American Flag Company, 73 Mercer Street, New York. In some commu-

nities it will be possible to have the foreign-born neighbors themselves come in to render such a music festival, in genuine costumes of the Old World. The Chinese Children's Band at the Church of All Nations in New York, or the Russia concertina artists in Western towns; the Croatian orchestra of a steel community, or the Italian violinist from "around the corner," all offer opportunities for real Americanization concerts. An invitation to foreign-born friends to contribute to an evening's colorful entertainment will not only please them but will bring them into touch with normal, evangelical Christianity in holiday mood.

The Song Festival need not be of the international type. Marion Norris Gleason has prepared for the Womans Press *Songs and Scenes of Home*, developing by pantomime and music a simple story centering about the everyday life of an everyday family.

10. Dramatic Services of Worship

Dramatic services of worship, in which audience and leaders all participate, are effective for bringing an entire group into the atmosphere of prayer, of thanksgiving or of worship. Professor H. Augustine Smith has prepared many of these and included them in his *Hymnal for American Youth*, *The Century Hymnal*, and *The American Hymnal for Chapel Service* (secured from the Century Co.). A collection of responses and music grouped under "Services for the Open," by Mattoon and Bragdon, covering a wide range of topics for vesper hours, patriotic occasions, and out-of-door devotional

meetings, has also been published by the Century Co.

11. "Airplane Cruises"

"Airplane Cruises," "Merry-Go-Round the Orient" programs and other "*imaginary travel*" *devices* are effective for educating groups by the play method. Even adults find it more pleasant to be "personally conducted" than "lectured to." A more elaborate "Cruise around the World" may be arranged if the church building is so constructed as to allow the presentation of brief playlets in various rooms representing different countries visited, after the order of the life-plays given all through the exhibit buildings at the Centenary Exposition at Columbus. Tableaux of a holy man of India on his bed of spikes, a Bible Reader in a Zenana, a group of orphans in a Methodist home at Grenoble, French infants in the model "crèche" at Chateau Thierry and the simplest sort of missionary tableaux may be used instead of "Life-Plays" in the different portions of the building. In this sort of entertainment the audience is "peripatetic" and the players stationary, as in the days of early pageants, when the spectators proceeded from one platform in the city street to another, witnessing the several pieces of action presented there.

12. Charades

Charades might be called the "contemporary ancestors" of modern church dramatics, for, while they were one of the earliest forms of presenting thought by action at church socials, they still

persist alongside of our most finished pageants. Charades are usually the first thing called for at Epworth League "Get-Acquainted" receptions at Summer Institutes, and never fail to show an amazing amount of inventiveness and wit for bringing about effects with little or no "properties."

13. Marches, Drills and Action-Songs

Marches, drills and action-songs are the joy of Junior groups. Whole books of them may be secured from publishers of kindergarten material, from the Penn Publishing Co., (725 Filbert Street, Philadelphia) and from Women's Mission Boards. An arrangement of "The Banners of the Nations," for boys, and a Japanese Doll Festival for girls make a pleasing program requiring but little preliminary training. These features may often be used as interludes between episodes in pageants presented by the Senior League; they, together with rhythmic movements in connection with ritualistic practices, are legitimate "spectacular" features of which even the most conservative churches approve.

14. Declamations

Declamations are essentially dramatic and may consist of memorized Bible portions or of original compositions on assigned subjects, based on such material as contained, for example, in the "World Service" volume of the Methodist Episcopal Church. Prize-contest declamations between Epworth Leagues of a District, or Interconference challenges, are provocative of profitable research

work and stimulate League loyalty, just as really as the intercollegiate debates arouse college spirit.

Questions for Discussion

1. Select several incidents from church history to be used as a basis for tableaux developing a single theme or supporting a definite religious thesis.

2. Arrange a dramatic worship service which you think would interest the young people with whom you come in contact, indicating music to be used and responsive reading involving entire audience.

3. Design a "drill" or march for Juniors, which would add æsthetic charm to a pageant or some missionary theme. Make crude drawing to indicate positions of characters and directions in which they should move.

4. Select three incidents from the Old Testament and three from the New Testament which appeal to you as having possibilities for interesting dramatic treatment.

APPENDIX A

THE FRUITS OF PEACE

A Pageant
For Young People

by

Madeleine Sweeny Miller

MUSIC

Instrumental music, "Peace, Peace, Wonderful Peace."
"Russian National Hymn."
"La Marseillaise."
Japanese National Anthem.
British National Anthem.
Other national anthems (if desired).
"Star-Spangled Banner."
"It Came Upon the Midnight Clear."
"Peace, Perfect Peace!"
"Bringing in the Sheaves."
Doxology.
"I Think When I Read That Sweet Story of Old."
"The World's Bible" (tune, "Aurelia").
"The Son of God Goes Forth to War."
"O Jesus, I Have Promised."
"Dear Lord and Father of Mankind."
"The Lord Bless You and Keep You," or "My Peace I Leave With You."
"Blest Be the Tie That Binds."

SYNOPSIS

PART I

THE PLEA FOR PEACE (including Processional of the Youth of the Nations).

PART II

THE FRUITS OF PEACE

1. Episode of Plenty.
   a. Pantomime of the Sower.
   b. The Harvesters.
2. Episode of Health.
3. Episode of Christian Education (including Colleges demonstration).
4. Episode of Spiritual Progress (featuring Soldiers of Peace).

FINALE

The Full Fruition.

CHARACTERS

(In the order of their appearance).

Spirit of Peace (a young woman).
Two Young Pages (Juniors).
Russian Color-Bearer (a young man).
Russia (a young woman).
French Color-Bearer (boy student).
France (a young woman).
Japanese Color-Bearer (boy student).
Japan (a business man).
British Color-Bearer (John Bull).
Great Britain (Britannia).
United States Color-Bearer (Uncle Sam or Boy Scout).
United States (Goddess of Liberty).
Other Color-Bearers and countries if desired: Mexico, Italy, Belgium, et cetera.

Eldest Daughter of Peace.
The Sower (a male peasant).
The Harvesters.

Two Youths who Speak.
Maidens Who Speak.
As many other young folks and children as desired.

Second Daughter of Peace.
Missionary Nurse.
Slavish Mother.
Slavish Boy.
Other Mothers and Children.
Chinese Physician and Children.

{ THIRD DAUGHTER OF PEACE.
SEVEN ORIENTAL COLLEGE GIRLS: Tokyo, Yenching, Ginling, Peking, Vellore, Lucknow, Madras.

{ FOURTH DAUGHTER OF PEACE.
VETERANS OF THE WORLD'S LAST WAR.

PART I

THE PLEA FOR PEACE

SETTING: *The Dwelling-Place of* PEACE: *background of living greens; small dais with throne at center, rear, of platform.* (See Frontispiece.)

ACTION: *Soft, quieting music is played as curtain rises ("Peace, Peace, Wonderful Peace" is suggested). Enter, rear left,* SPIRIT OF PEACE, *a handsome, strong young woman in white, classic robe, carrying "olive" (or any other) branch and preceded by two tiny* PAGES *carrying her train. She advances slowly, head erect, looking forward, as if seeing a vision. Mounts throne.*

SPIRIT OF PEACE: "In this place will I give peace, saith Jehovah of hosts." Ay, communion with God in this still spot, free from all the noisy clashings that confuse the world, is blessed. But communion with Him who giveth perfect peace is selfish, unless it issues forth in service to others. I, Peace, must give myself to the storm-tossed world; I must go forth unto the peoples of the earth, to bless them with my presence and urge them to "follow after the things which make for Peace."

(*She starts down from the dais, but seeing a multitude approaching her—down the aisle*

from rear of Church—she stops on step, saying:)

Lo, it is the Youth of the Nations of the World! They are coming unto me, even before I seek them out. Lo, 'tis Russia that leads them all.

(*"Russian Hymn" sounds, as down aisle sweeps* COLOR-BEARER *in blouse-costume of Russian peasant, supporting against his shoulder the pole which flutters high, as he advances with rapid stride. Following him comes a young woman, emaciated, miserably clad, looking very old. They come to platform;* COLOR-BEARER *salutes* PEACE *and stands by her throne, as woman, half-facing audience, kneels on step of dais and implores* SPIRIT OF PEACE:)

RUSSIA: I come to plead for thy gifts, O Peace! From a land that has been ridden with war and with preparations for war as far back as my mind can reach, I come. Oppression, first under a royal tyrant; then revolution, a bit of freedom, and finally another despotism more deadly than the first—this has been the lot of my family. All my years have been lean years. You cannot picture the desolation of our hearths where children cry their way to Heaven.

SPIRIT OF PEACE: A moment more of endurance, Russia, until we hear what the other nations have to say. Lo, it is France who advances now with her COLOR-BEARER.

(*Russia takes place at right of throne, in front of her color-bearer. Music of "La Marseillaise" is played with much spirit, as* COLOR-BEARER *in Poilu blue uniform or that of Lafayette period, with tricorn hat and ruffled shirt, sweeps down aisle carrying tricolor flag as high as possible; he is followed by young girl in lacy hat and white dress, with broad sash of blue, white and red from shoulder diagonally across waist. As they approach platform,* SPIRIT OF PEACE *says, dramatically:*)

SPIRIT OF PEACE:

"*Qui vive?* Who passes by up there?
Who moves—what stirs in the startled air?
What whispers, thrills, exults up there?
Qui vive?

[*and standard-bearer, stepping onto platform at this moment answers:*]

The FLAGS of France."[1]

(He salutes SPIRIT OF PEACE, takes place at left of throne, as France addresses her:)

FRANCE: From Rheims and Soissons with their ruined streets, from Château Thierry, Belleau, and Verdun, the enemy have gone. But the jagged silhouettes of the homes they shattered are a shadow across our evening sky. War has left our midst, but fear remains, the madding fear which the world so little understands and calls "revenge." O Spirit of Peace, gaze

[1] From "Qui Vive," by Grace Ellery Channing. Used by permission of the New York Tribune and of the Author.

but a moment at the fishermen along the little Marne, men who love thy presence above all else, O Peace; think on the patient hands of the peasant as they dug out bombs, bayonets, and jungles of wire, that they might plant again the sugar beet and wheat; gaze on the mothers of the silent ranks sleeping forever beneath white crosses; look into the eyes of the orphans kneeling in cathedral gloom, before the altars sacred to their fathers—gaze on these, my children, O Spirit of Peace, and tell me if they are not all hungry for thy fruits. (*Kneels passionately at feet of* SPIRIT OF PEACE). SPIRIT OF PEACE (*compassionately, putting hand on head of France*): "Perfect love casteth out all fear," O France. Follow after peace with *all* men. Love thine enemy, for such is Christ's command. This is a hard injunction; but it is thy cross; take it up and carry it, as thou, O France, most nobly can; and in the bearing of it thou shalt be crowned by the blessing of Christ, even the fruits of peace.

(*She takes place in front of her* COLOR-BEARER, *at left of throne. Japanese Anthem is played,* COLOR-BEARER *comes down aisle in costume of Japanese student, lifting flag aloft, followed by young man, made up as a Japanese, but wearing Western clothes.* COLOR-BEARER *salutes, as others, joins Russia at right of* PEACE, *while* JAPAN *bows low, in Oriental fashion, before the throne and says:*)

JAPAN: Folks are suspicious of my motives—they

do not trust me. Realizing my anxiety to find room for my teeming millions of children, they have long expected to see me try to plant my flag (*pointing to it*) on the Philippines or the coast of Asia; they call me unjust to China and lay all the blame of her misfortunes at my door. Perhaps I have been overzealous, but the world must come to appreciate "that we are not a yellow peril, but a nation of human beings in whose hearts, as in those of most humanity, there can be discovered some of the yellow gold of good will."

(JAPAN *takes his place in front of* COLOR-BEARER *at right of throne, as British National anthem is played and* "JOHN BULL" *advances down aisle carrying flag, followed by* BRITANNIA, *in white classic gown, with sash of "Union Jack," or cap made of this emblem.* JOHN BULL *salutes, as others, takes place at left of throne, as* GREAT BRITAIN (BRITANNIA *speaks:*)

GREAT BRITAIN: O Peace, I implore thee to rule the hearts of all who dwell in my dominions bordering on the seven seas. May all the lands united 'neath my empire's flag (pointing to it)—Ireland, Egypt, and the rest—be content within themselves and loyal to the Mother of their greatness.

(*Takes her place in front of* JOHN BULL. MEXICO, ITALY, BELGIUM, *and as many other nations as desired may enter with* COLOR-BEARERS, *as above, saluting* SPIRIT

OF PEACE *but saying nothing. Finally, national anthem of United States is played and* UNCLE SAM *comes down aisle, bearing Stars and Stripes, followed by United States, represented as* GODDESS OF LIBERTY, *in classic gown, with crown of "rays" on head, carrying torch and Bible.* UNCLE SAM *finds place near* SPIRIT OF PEACE *and* UNITED STATES, *lifting torch high, speaks:*)

UNITED STATES: America, O Peace, with all her resources of youth and God-given wealth, is willing to sacrifice to the utmost to bring about lasting friendship among the nations. Battleships, submarines, Pacific forts—these she would gladly give up; yea, she has been willing to give even *life* itself if only the fruits of peace may bless *all nations*. I realize that, because of my detachment and relative "disinterestedness," the nations look to me to perform a service of healing to the world. There is only one way: to make our cooperative efforts for peace as serious and elaborate as our preparations for war have been in the past.

SPIRIT OF PEACE: O Youth of the Nations, the future of the world is in your grasp. "What is that in thy hand?" God is asking of you, even as he asked of Moses. Is it a rifle, or a friendly rake; a bomb or a plow-handle? Why not mass your colors, O COLOR-BEARERS (*turning to them*) and join hands around the Youth of the Nations, in solid, Christly friendship for the good of humanity? There is nothing you

cannot do if you agree together. None of you can get along without the rest—you are all mutually dependent; Japan needs China's raw material (*looking at nations she mentions*); Britain, America's petroleum; China, other lands' capital for her development. Only a whole world at peace will insure lasting peace to any one nation. Do not be misled by the glamour of warfare, O Youth of the Nations. Its thrilling music has at times almost bewitched me, Spirit of Peace that I am. O Youth of the Nations, join hands as you plead for my fruits. Only thus will it be possible for me to dwell long with any one of you.

(*Nations hesitate, look at one another, each expecting to take lead, bowing heads low in embarrassing silence, shamed, but stubborn and unwilling to assent to proposal of* SPIRIT OF PEACE. *Then concealed chorus sings, "It Came Upon the Midnight Clear," verses 1, 2, 3, Methodist Hymnal No. 110, including strains," Peace on the Earth, good-will to men," and "Man, at war with man, hears not." For a moment at close, it seems as if the Nations must give way to the plea, but silence continues among Youth until* SPIRIT OF PEACE *speaks:*)

SPIRIT OF PEACE: Patience is ever a virtue of Peace. Let me reveal the abundant possibilities of good will—the real fruits of Peace—and perhaps these will lead to your persuasion.

(*Concealed chorus sings "Peace, Perfect*

Peace," verses 1 and 5, Methodist Hymnal 528, while "stubborn" tableau is sustained, effect being one of chaos and disorder in grouping of flags and people, until curtain falls.)

END OF PART I

PART II

THE FRUITS OF PEACE

SETTING: Same as in Part I.

ACTION: *When curtain rises,* SPIRIT OF PEACE *takes seat on throne;* COLOR-BEARERS *and Youth of the Nations grouped effectively at left of throne. Enter from opposite side four young girls in classic gowns—blue, pink, yellow, and green—the* DAUGHTERS OF PEACE. *They approach* SPIRIT OF PEACE *gracefully and less formally than group in Part I, arranging themselves in tableau on step of dais. The* ELDEST DAUGHTER *(in blue) speaks:*

ELDEST DAUGHTER OF PEACE: We, thy daughters, O Peace, have been busy gathering the fruits which thou, our mother, hast made possible throughout the world.

SPIRIT OF PEACE (*putting hand on Daughter's shoulder*): Bring them hither, that I may reveal to the Youth of the Nations the ways of Peace.

(*Four* DAUGHTERS *exit and* ELDEST *returns immediately, carrying cornucopia brimming over with fruit or flowers; she addresses the Youth of the Nations:*)

ELDEST DAUGHTER OF PEACE: O Youth of the Nations, one need of the world to-day is bread;

but where I have found Peace dwelling, there does plenty abound. Behold, I shall portray to you the *Joys of Plenty.*

(*She ushers in the* SOWER, *a sturdy man dressed as in Millet's painting "The Sower," in costume of French peasant, with bag of grain in left arm, from which he scatters seed with right hand, moving about platform with free movements, as* ELDEST DAUGHTER OF PEACE *recites the following with dignity, for*

Pantomime of the Sower:)

"Behold, the sower went forth to sow: and as he sowed, some seeds fell by the wayside, and the birds came and devoured them; and others fell upon rocky places where they had not much earth; and straightway they sprang up, because they had no deepness of earth, and when the sun was risen, they were scorched; and because they had no root they withered away. And others fell upon the thorns; and the thorns grew up and choked them; and others fell upon the good ground, and *yielded fruit, some a hundredfold* some sixty, some thirty. He that hath ears let him hear."

(*As she finishes, from off-platform, comes music of concealed chorus, singing "Bringing in the Sheaves." When refrain is reached, it is richly augmented in volume by voices of the* HARVESTERS, *who come onto platform singing joyfully, repeating chorus, "Bringing in the Sheaves." This group*

consists of youths and maidens, carrying rakes, hoes or sickles; some girls carry gracefully on head, baskets of flowers; little children bring baskets of fruit; younger boys carry sheaves of grain—hay may be used, done up in sheaves, if nothing else is available. One may pull little wagon with a child seated in it, carrying a pet and surrounded by flowers, real or artificial. Some of maidens may wear garlands on hair—see frontispiece for details of this scene. Whole effect must be one of joy, exuberance, peace, plenty and youthful vigor. One boy speaks, THE SOWER *remaining in their midst:*)

HARVESTER YOUTH: It is God who giveth us richly all things to enjoy.

MAIDEN: O God, thy hand hast filled our fields with wealth of countless worth.

ANOTHER YOUTH: To rejoice in our labor, this is the gift of God. Let us sing our praise of Plenty.

HARVESTER *group,* SOWER *and* ELDEST DAUGHTER *sing joyfully "Doxology," the latter leading others off platform at close. After their exit* SECOND DAUGHTER *of* PEACE *enters, carrying white balloon, a large crystal ball or bowl of clear water, symbolic of health. To Youth of the Nations she speaks:*)

SECOND DAUGHTER OF PEACE: In my flight through

the world I discovered that disease, which is the aftermath of war, kills more people than the battles themselves.

(*Here enter stealthily, three masked figures, one in yellow, one in bright red, one in white draperies. As they flit about among the yellow nations, they mutter in hoarse whispers.* "*Typhus,*" "*Plague,*" "*Tuberculosis.*" *The* SPIRIT OF HEALTH *approaches each and, looking him fearlessly in the eye, points him off platform. They cringe and slink away in cowardly fashion*).

SECOND DAUGHTER OF PEACE: The welfare of children and the health of everyone are the priceless fruits of peace, for the real wealth of a nation consists of its healthy, happy boys and girls. Behold, O Youth of the Nations, what is happening in many an American city, where people, freed from the business of war, are crusading for health under the leadership of the church, which realizes that a healthy body is necessary for service for Christ and humanity. I present to you, O Youth of the Nations, a missionary nurse and some of the folks to whom she ministers in the clinic of a Christian hospital.

(*She ushers onto platform nurse, carrying satchel and leading in child with bandage over eye, accompanied by mother, dressed as Slavish woman, with black shawl over head, and other mothers carrying babies. They come to center of platform, half-facing Nations group, yet paying no attention to*

them. Concealed chorus sings one verse of "I Think when I Read that Sweet Story of Old" (Methodist Hymnal 682) as nurse ministers to the children. Clinic group sustain tableau a moment and then exit.

SECOND DAUGHTER OF PEACE: And not in America alone do such scenes as this bless the broken poor, but in foreign lands as well, the sick and afflicted are coming to the Messiah's hospitals where the healing of the Great Physician and his helpers is exercised.

(*A native Chinese Christian doctor enters, followed by a group of children whom he treats, as the concealed chorus sings:*)

"The great Physician now is near,
The sympathizing Jesus."

(*Chinese group exit at close of song.*)

(PEACE *and Youth of the Nations are meantime listening to all that is said. Music ceases and* THIRD DAUGHTER *of* PEACE, *in yellow, enters, carrying large lighted torch or electric candle. She addresses Youth of the Nations.*)

THIRD DAUGHTER OF PEACE: Of all the fruits of Peace, the most beautiful I have found anywhere is the fruit of Christian education made possible because some of the money which people formerly paid in taxes for battleships, bombs, and bullets is being diverted to the establishment of colleges in foreign lands, where minds will be so lighted and spirits so filled with Christ's gospel of peace, that Japan,

for example, will find war with her neighbors impossible and India and China find the way to internal concord. I present to you, O Youth of the Nations of the World, sons and daughters from colleges of the Orient. Their future is being guaranteed by America, who is drawing some of her gold from military training camps to college halls.

(*She ushers in seven* GIRLS *wearing caps and gowns over native dress of Japan* (*1*), *China* (*3*), *and India* (*3*), *each carrying large lighted candle, smaller than that of* THIRD DAUGHTER OF PEACE. *They speak both to Youth of Nations and to audience:*)

TOKYO UNION COLLEGE GIRL: The light of the Union College of Tokyo shall reveal to my Japan the possibilities of girlhood lived in the purity of a Christian dormitory instead of in demoralizing munition factories.

YENCHING COLLEGE GIRL: At Yenching, too, shall be displayed the gifts which girls can make to needy China—*girls*, so little welcomed and so cheaply bought, before.

GINLING COLLEGE GIRL: My college, Ginling, in old Nanking, the former seat of Chinese learning, came into being while the Great War was scarring the face of the earth. To-day girls are there studying in an atmosphere free from the temptations of a government university, preparing to minister to the needs of the new China the war has helped to rouse.

PEKING UNION MEDICAL COLLEGE GIRL: My college, the Woman's Union Medical, in Peking, is working to reduce the appalling death rate of my land, where ninety-nine persons out of a hundred are without competent medical attention; where there is only one doctor to every four hundred thousand people; where over a million are blind; hundreds of thousands are deaf; and uncounted thousands are lepers and insane.

VELLORE MEDICAL SCHOOL GIRL: My Medical School at Vellore is trying to do the same thing to answer the cry of India's pain-cursed millions.

LUCKNOW COLLEGE GIRL: The light of Lucknow College has been shining through India ever since Miss Thoburn first came to our dark land over fifty years ago; its rays are growing brighter, as folks continue to pour of their wealth into its living walls.

MADRAS COLLEGE GIRL: My college at Madras was first housed in a harem, but now is flourishing in an old palace, the gift of an American. It is training girls to help awaken India to the will of Christ and to guide the seething forces of unrest.

(*The seven* GIRLS, *augmented by concealed chorus, sing "The World's Bible"; tune, "Aurelia"* (Methodist Hymnal No. 207.)

"Christ has no hands but our hands
To do his work to-day;

He has no feet but our feet
To lead men in his way;
He has no tongues but our tongues
To tell men how he died;
He has no help but our help,
To bring them to his side."

Annie Johnson Flint.

(*They leave platform, as they finish singing. Enter* FOURTH DAUGHTER OF PEACE, *in green, who, to accompaniment of martial music or "The Son of God Goes Forth to War,"* Methodist Hymnal No. 416, *leads in a file of soldiers in United States uniform, or with caps characteristic of the different armies. They march in a simple drill, then stand facing Youth of the Nations and audience, at attention.*)

FOURTH DAUGHTER OF PEACE: These, O Youth of the Nations, are the veterans of the world's last war. They are through with the carnage and the blood and the torture of it all. Having risked everything for their country in war, they are satisfied to do no less for the sake of bringing peace to the world, and have decided that the surest way of accomplishing this is to extend Christ's kingdom to the uttermost borders of darkness. The richest fruit of peace, O Youth of the World, that I have found anywhere, is spiritual progress, represented by these volunteers for service. For Christian fellowship promotes peace; and peace, in turn, is indispensable for the missionary enterprise. Have I stated your intention correctly?

SPOKESMAN FOR VOLUNTEERS: The message of Christ becomes an Utopian folly unless we followers of him believe that the world can be saved only by the "folly of the cross, by the burning flame of charity, by the power of sacrifice freely surrendered." Foreign missions has been the greatest agency in the past century in breaking down racial barriers and interpreting the East and the West to each other. Foreign missions is the one agency that has not only proclaimed but incarnated the spirit of human brotherhood and service. Foreign missions has for more than a hundred years been developing in non-Christian lands a high class of native leadership sympathetic to democracy and internationalism.

FIRST VOLUNTEER: We would have offered ourselves sooner, if we had realized that there were so many sorts of service one can render on the mission field.

SECOND VOLUNTEER: I have volunteered to be a printer in the Methodist Publishing House at Manila.

THIRD VOLUNTEER: I am going to cooperate with a Chinese friend in making a hymnal for the Chinese church.

FOURTH VOLUNTEER: For Lima, Peru, I am bound, to assist in the hospital there.

FIFTH VOLUNTEER: I have enlisted to teach science in the Lucknow Christian College, in India.

SIXTH VOLUNTEER: I am catalogued as an "agri-

cultural missionary" because I am going to Africa to help the natives cultivate little gardens of wholesome vegetables at the edge of their jungles.

(*All the volunteers sing one verse of "O Jesus, I Have Promised,"* Methodist Hymnal No. 990. *They go out with* FOURTH DAUGHTER OF PEACE *leading them.* SPIRIT OF PEACE *rises and, standing erect on dais, says:*

SPIRIT OF PEACE: O Youth of the Nations of the World, ye shall attain unto these fruits, for Jehovah will bless his people with peace. And may ye be the ambassadors of peace, for beautiful on the mountains are the feet of him that brings good tidings, that publisheth peace.

UNITED STATES (*speaking for Youth of Nations and leading Group forward*): Yes, fellow nations, the dawn of peace is coming to the children of the earth.

May nations' gifts for nations' needs
Be poured before our Christ;
Gifts both of gold and selfless deeds,
And best, good will unpriced.

But shall we not first invoke forgiveness for our warring, our selfishness and mistrust?

(*Youth of Nations form circle in front of throne of* PEACE, *color-bearers standing in center of circle, massing flags, as all sing together, "Dear Lord and Father of Mankind,"* Methodist Hymnal No. 543, *verses 1, 4 and 5. During last verse, they clasp*

hands, as concealed chorus sings, "My Peace I Give Unto You," by George C. Gow, page 37, of *Missionary Hymnal,* secure from M. H. Leavis, West Medford, Massachusetts, or *"The Lord Bless You and Keep You,"* Methodist Hymnal No. 748. *At close of Chant the four* DAUGHTERS OF PEACE *lead in their respective groups, so that all who have taken part in the Pageant are massed on platform, soft instrumental music being played as they enter. When all are grouped effectively, they repeat in unison the following articles from the Warless World Creed of the Federal Council of Churches of Christ in America, in which the audience should join, these lines having been printed on Pageant Program.*

ALL: "We believe that nations no less than individuals are subject to God's immutable moral laws.

"We believe that nations achieve true welfare, greatness and honor only through just dealings and unselfish service.

"We believe that nations that regard themselves as Christian have special international obligations.

"We believe in a warless world, and dedicate ourselves to its achievement."

(*At close of creed, all on platform sing, "Blest Be the Tie That Binds,"* Methodist Hymnal No. 556, *verses 1, 2, 3 and 6.*

Audience, at signal from Pastor, rises and sings with Pageant characters first verse, repeated, of this hymn.)

CURTAIN

APPENDIX B

BIBLIOGRAPHY

LIST OF DRAMATIC MATERIAL

So many excellent pageants and plays suitable for church groups of young people are coming constantly from the press that it is impossible to present here a list which would be at all comprehensive. We have tabulated, however, some of the principal publishing agencies from which annotated catalogues may be secured, some of the current magazines in which suitable dramatic material may be found, a list of reference books on the history and the production of pageantry, and a few dramatic texts selected for their newness or their marked merit.

1. Agencies from Which Catalogues May Be Secured Upon Application.

The Abingdon Press, New York, or their agencies in Pittsburgh, Chicago, Cincinnati, San Francisco, etc. (Publishing for the Pageants and Exhibits Division of the Committee on Conservation and Advance.)

The Epworth League of the Methodist Episcopal Church, Chicago, Ill.

The Woman's Foreign Missionary Society of the Methodist Episcopal Church, New York or Boston, Mass.

The Department of Missionary Education of the Baptist Board of Education, New York.

Department of Missions of Protestant Episcopal Church; also the Book Store of the Protestant Episcopal Church, New York.

The Presbyterian Board of Publication, New York.

The Woman's Boards of Foreign and Home Missions of the Presbyterian Church, New York.
Missionary Education Movement, New York.
The Religious Drama Committee of the Federal Council of Churches of Christ in America, New York.
The Religious Drama Committee of the Drama League of America, Chicago, Ill.
The Womans Press (Y. W. C. A.), New York.
Community Service, Inc., New York.
The National Child Labor Committee, New York.
Walter H. Baker Company, Boston, Mass.
The Century Company, New York.
George H. Doran Company, New York.
Samuel French, New York.
Henry Holt and Company, New York.
The Macmillan Company, New York.
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Swartout, Norman Lee, *Three Hundred and Three Good Plays* (a list). Summit, N. J.

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The Drama, Chicago, Ill.
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The Playground, New York.
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Farrar, Frederick W., *The Life of Christ as Represented in Art.* The Macmillan Company, New York.

The Tissot Prints of the Old and the New Testaments. The New York Sunday School Commission, Inc., New York.

Dahl, George, *The Heroes of Israel's Golden Age.* The Macmillan Company, New York.
Fowler, *Great Leaders of Hebrew History.* The Macmillan Company, New York.
Wood, Irving, *The Heroes of Early Israel.* The Macmillan Company, New York.
Walker, Rollin, *Men Unafraid.* The Abingdon Press, New York.
Bantock, *Sixty Patriotic Songs of All Nations.* Charles H. Ditson & Co., New York.
Illustrated Leaflet of *Flags of All Nations.* American Flag Company, New York.

Suggestive List of Dramatic Texts

A. Scriptural Material

Benton, Rita, *Bible Plays* and *Shorter Bible Plays.* The Abingdon Press, New York.
Miller, E. E., *Dramatization of Bible Stories* (listed above).
Russell, Mary M., *Dramatized Bible Stories.* George H. Doran Company, New York.
Willcox, Helen, *Bible Study Through Educational Dramatics.* The Abingdon Press, New York.
Drama League Series of Religious Dramas (published by George H. Doran Company, New York).
Judas Iscariot, by Charlotte Gleason.
The Sin of Ahab, by Anna J. Harnwell.
The Children of Israel, by Tracy Mygatt.
The Good Samaritan, by Edna Earle Cole Spencer.
The Rock, by Mary P. Hamlin.
The Star in the East, by Anna J. Harnwell.
Jephtha's Daughter, by Mrs. Levinger.
Religious Dramas—1924,[1] selected by the Religious Drama Committee of the Federal Council of Churches of

[1] One of the best available collections of religious dramas for amateur producers. Companion volumes to be published annually.

Christ in America, published by The Century Co., New York.

From Part 1;

The Rock (listed above).

The Good Samaritan, by Anita B. Ferris.

A Sinner Beloved, by Philips Osgood.

The Resurrection, by Rosamond Kimball.

Macmillan Series:

Joseph and His Brethren, by Gairdner.

Saul and Stephen, by Gairdner.

Passover Night, by Gairdner.

Bayard, Lyman, *Out of the Bible*. Pageant Publishers, Los Angeles, Cal.

Eliot, Samuel, *Abraham and Isaac*, from Chester Cycle of Mysteries, in Vol. II of *Little Theater Classics*. Little, Brown & Company, Boston.

Fearless Men, by various authors (based on Rollin Walker's *Men Unafraid*). Order from The Abingdon Press, New York.

Glover, Lydia M., *Friends of Jesus*. The Abingdon Press, New York.

Hale, Harris A., *Biblical Dramas* (a series of twelve booklets. Suitable for young people's meetings and at church services). The Pilgrim Press, Boston, Mass.

Harris, May Pashley, *The Resurrection of Our Lord*. The Womans Press, New York.

Harnwell, Anna J., *Star of the East* (Drama of Esther). Samuel French, New York.

Hobart, Marie J., *Rebekah*. Order from Presbyterian Board of Publication, New York.

Kingsbury, Sara, *The Rich Young Man*. The Abingdon Press, New York.

Lacey-Baker, Marjorie, *Parable of the Wise and Foolish Virgins*. The Womans Press, New York.

Leaman, Lillian, *The Child Moses*. The Penn Publishing Company, Philadelphia.

Masefield, John, *A King's Daughter* (a tragedy in verse based on Jezebel story). The Macmillan Company, New York.

MacKaye, Percy, "The Pilgrim and the Book" (in *Religious Dramas—1924*).

Six Bible Plays. New. (Prepared by Bureau of Educational Dramatics of Playground and Recreation Association of America.) The Century Company, New York.

Villas, Faith, *Fiat Lux*. Samuel French, New York.

Willcox, Helen, *Lydia, Seller of Purple*. The Abingdon Press, New York.

B. Devotional Material

(Miracle and Other Symbolic Plays; Dramatic Services of worship, et cetera)

Bayard, Lyman, "The Questioner" in *The Church School*.

Converse, Florence, *Garments of Praise* (Four Miracle Plays). E. P. Dutton & Company, New York.

Everyman, a Morality Play. E. P. Dutton & Company, New York.

Foley, Marie J., *The Gift*. Samuel French, New York.

Gregory, Lady Augusta, *The Traveling Man*. John W. Luce & Company, Boston.

Housman, Laurence, *Little Plays of St. Francis*. Small, Maynard & Co., New York.

Tucker, St. John Irwin, *San Grael*. Secure from "Little Theater Courtyard," Chase House, Chicago, Ill.

Yeats, William Butler, *The Hour Glass*. The Macmillan Company, New York.

Mystery Plays for Church Societies, published by The Macmillan Company.

A Mirror for Souls.

The Place of Meeting (Allen).

The Quest (containing pageant of early saints).

SERVICES OF WORSHIP

Mattoon and Bragdon, *Services for the Open.* The Century Company, New York.

Smith, H. Augustine, *College Edition of Hymns of Worship and Service, Hymnal for American Youth.* The Century Co., New York.

C. Seasonal Dramatic Material

CHRISTMAS

Consult Department Pageants, Committee on Conservation and Advance, Chicago, for list of Christmas plays, pageants and services.

Buckton, A. M., *Eagerheart.* Secure from Mrs. E. D. Klots, New York. (A worth-while mystery play.)

Coffin, William Sloane, *The Coming of the Prince of Peace.* H. W. Gray Co., New York. (Nativity service of carols, Bible quotations and pantomimes.)

Cropper, Margaret, *The Next-Door House.* The Macmillan Company, New York. (An English mystery play.)

Three Roses and Other Christmas Plays. The Macmillan Company, New York.

Grimball, Elizabeth, *The Waif.* Secure from Bookstore of Protestant Episcopal Church, New York.

Hare, Walter B., *The White Christmas and Other Christmas Plays.* Secure from Book Store of Protestant Episcopal Church, New York.

Henderson, Alice C., *The Star of Bethlehem* (done in style of old miracle plays). Charles Scribner's Sons, New York.

Hobart, Marie E. J., *Adeste Fideles* (Christmas mystery Play). The Churchman Company, New York.

Housman, Laurence, *Bethlehem* (suited to church schools). The Macmillan Company, New York.

Kimball, Rosamond, *The Nativity*. Samuel French, New York.

Lacey-Baker, Marjorie, *Logos*. Morehouse Publishing Co., Milwaukee, Wis.

Lyford, K. V., *A Christmas Dilemma*. The Womans Press, New York.

McFadden, Elizabeth, *Why the Chimes Rang*. Samuel French, New York.

Manley, Marian, *The Message of the Christ Child*. Order from The Abingdon Press, New York.

Mackaye, Constance, *The Christmas Guest*. Samuel French, New York.

Mackaye, Constance, *Three Christmas Plays*. Henry Holt and Company, New York.

Mackaye, Constance, "The Gift of Time" (from *The Forest Princess*). Henry Holt and Company, New York.)

Nativity and Adoration Cycle of the Chester Mysteries (in old English): order from Bookstore of Protestant Episcopal Church, New York.

Osgood, Philips, *Shepherds All*. Bookstore of Protestant Episcopal Church, New York.

Pike, Mary, *A Christmas Program of Reading and Song*. The Century Co., New York.

Speare, Florence L., *The Star Gleams* (A Christmas Community Choral). Samuel French, New York.

Walker, Stuart, *The Seven Gifts*. (A Christmas Pantomime.) Playground and Recreation Association, New York.

Vilas, Faith V., *A Miracle of Christmas*. Order from New York.

EASTER

Candler, Martha, *Faith* (a new Miracle Play). The Century Co., New York.

Gould, Marshall N., *In Three Days*. Apply to author, Leicester, Mass.

Harris, May Pashley, *The Resurrection of Our Lord.* The Womans Press, New York.

Miller, Madeleine Sweeny, *The Easter Pilgrims.* (A pageant.) The Abingdon Press, New York.

Kimball, Rosamond. *The Resurrection.* Samuel French, New York.

Shippen, E. R. and E. B., *The Consecration of Sir Galahad* (published with *The Nativity*). Beacon Press, Boston, Mass.

Taft, Linwood, *He Is the Son of God.* The Pilgrim Press, Boston, Mass.

THANKSGIVING

Vilas, Faith V., *The Three Thanksgivings.* (A November Humoresque.) Order from Community Service, New York.

Bates, Esther Willard, *A Pageant of Pilgrims.* The Abingdon Press, New York.

For suggestions, consult *Faith of Our Fathers* (a Pilgrim Pageant), by Annie Russell Marble. Community Service, New York.

JULY FOURTH

See section on "Americanization and Home Missions."

CHURCH HISTORY

Ferris, Anita B., *Spirit of the Fathers.* The Abingdon Press, New York. (Use first four episodes.)

Marble, Annie R., *Founders of the Faith.* The Century Co., New York.

Marble, Annie R., *Boys and Girls in Hebrew History.* The Century Co.

MacKaye, Percy, *The Pilgrim and the Book:* included in *Religious Dramas—1924.* The Century Co., New York.

Woodbridge, Elizabeth M., *The Crusade of the Children.* The Century Co., New York. (Also included in *Religious Dramas—1924.*)

FOREIGN MISSIONS

Apply for catalogues to Missionary Education Movement, New York; Denominational Mission Boards; Women's Boards of Missions; National Board of Y. W. C. A., New York.

Applegarth, Margaret, *Short Missionary Plays.* George H. Doran Company, New York.

More Short Missionary Plays. George H. Doran Company, New York.

The Pill Bottle. Secure from The Abingdon Press, New York.

Brown, Jean H., *The Honorable Mrs. Ling's Conversion.* The Abingdon Press, New York.

Faust, Alfred Luke, *World Service* (pageant). The Abingdon Press, New York.

Ferris, Anita B., *Followers of the Star* (new India pageant). The Abingdon Press, New York.

Friend of All Men included in *Religious Dramas—1924.* The Century Co., New York.

McCauley, Clarissa V., *The Seeker* and *How to Produce The Seeker.* The Abingdon Press, New York.

Paxton, Jean G., *Canton Pearls.* The Womans Press, New York.

Russell, Mary M., *Dramatized Missionary Stories.* George H. Doran Company, New York.

Sugimoto, Madame Etsu, *The Other Point of View* (Japanese). Missionary Education Movement, 150 Fifth Avenue, New York.

Wells, Florence, *Which Way Out* (Chinese). The Womans Press, New York.

Willcox, Helen, *Larola* (India). The Abingdon Press, New York. (Also included in *Religious Dramas—1924.*)

The Tides of India (new). The Abingdon Press, New York.

Heroine of Ava. The Abingdon Press, New York.

Dramatic Sketches of the Mission Fields. Department of Missionary Education, Baptist Board of Education, New York.

Americanization, Home Missions, Patriotism

Eastman, Fred, *America's Unfinished Battles* (a pageant). Order from Missionary Education Movement, New York.

Ferris, Anita B., *A Pageant of Brotherhood.* Missionary Education Movement, New York.

Grimball, Elizabeth, *Under the Stars and Stripes* (a festival of citizenship). Community Service, New York.

Kernell, Minnie, *Pageant of the American Home.* Westminster Press, New York.

Mackay, Constance, *Patriotic Plays and Pageants.* Community Service, New York.

Moroney, Josephine, *The Loom of Freedom.* The Womans Press, New York.

National Child Labor Committee, 1230 Fifth Avenue, New York:

Constance Mackay, *Sunshine and Shadow.*

Hetty L. Sorden, *The Other Side of the Bridge.*

Rachel Lyman Field, *The Fifteenth Candle.*

It Is Happening Now (a picture masque of child life).

New Jersey Normal School, *Two Patriotic Pageants: Columbus, a Dramatic Festival.*

Three Centuries of American Democracy. Order from Community Service, New York.

Sackett, Clara E., *Through the Portals.* Community Service, New York. $2 with costume plates.

Slattery, Margaret, *To-Morrow.* The Pilgrim Press, Boston (also in *The Church School* for September, 1923).

Smith, H. Augustine, *The Commonwealth of God.* The Century Co., New York. "A Pageant of the Stars and Stripes."

Walker, Mrs. H. Guernsey, *Janey.* The Abingdon Press, New York.

Y. W. C. A., *Through the Centuries*: A Pageant of Women in Industry. The Womans Press, New York.

RECREATIONAL

Betzner, Era, *Three Pantomimes.* The Womans Press, New York.

Durham, Helen, *Six Recreational Parties:* The Womans Press.

Ebright, Homer K., *Recreation for Old and Young.* The Abingdon Press, New York.

Ferris, Helen J., *Amateur Entertainments.* George H. Doran Company, New York.

Geister, Edna, *Ice-Breakers,*
It Is To Laugh,
The Fun Book. Order from The Womans Press, New York.

Gleason, Marion N., *Scenes and Songs of Home.* The Womans Press, New York.

LaPorte, William R., *Handbook of Games and Programs.* The Abingdon Press, New York.

Miller, Catherine A., *Joy from Japan* (recreation programs). The Heidelberg Press. (See *The Church School* for December, 1923 for review.)

Moxcey, Mary E., *Good Times for Girls.* The Methodist Book Concern, New York.

Owen, Ethel, *A Year of Recreation.* The Methodist Book Concern, New York.

Powell, Warren T., *Recreational Leadership for Church and Community.* The Methodist Book Concern, New York.

Richardson, Norman E., *The Church at Play*. The Methodist Book Concern, New York.
Spicer, Dorothy G., *The Triumph of Spring* (a Spring Festival for foreign-born groups). The Womans Press, New York.

GENERAL

Allen, Robert F., *God of the Out-of-Doors*. Order from The Presbyterian Book Store, New York.
The Voices of the Stars (a pageant). The Century Co., New York.

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"The fruits of peace: a pageant for young people, by M
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